

# THE NEW YORK MIRROR

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## At the Theatres.



It must not be supposed because Fourteen Days was taken off by Charles Wyndham at the Square and another piece put on Monday night, that Byron's comedy did not score a success. Instead of running three weeks it would have run three months had it been given the chance. Why Mr. Wyndham took it off the last week of his engagement we cannot imagine, unless he wanted to please those people who had seen the Criterion company in the first piece and wished a reason for going to see them a second time, or to create the impression that he and his troupe are a failure (which is the less likely reason).

As our readers have already been informed, Brighton is Bronson Howard's Saratoga Anglicized by the author himself. Saratoga was played at the old Fifth Avenue Theatre in Twenty-Fourth street, some years ago. Brighton enjoyed a run of a good many nights later at the Criterion in London, where it was acted by the same persons who appeared in it Monday evening. Many thought that the bringing of an American comedy, doctored to suit the loggy British taste, to the city where it originated, was like fetching coals to Newcastle. But if the grimy Newcastilians found the imported article better than that of home production they probably would say no more about it, but shovel it into their bins. So with Brighton. If Howard wrote a mediocre comedy for the old Fifth Avenue and had to go to England to make a brilliant composition out of the same materials used in its construction, that is not a sufficient reason why the return of the Anglicized version to our country should not be welcomed. It certainly is cleverer than the piece we saw several seasons ago, which was heard where it ought to have been comic, and would rather than lively.

The scene of the piece is laid in the town which furnishes it with a title. Bob Sackett (Charles Wyndham) falls in love with every pretty girl he meets. He is engaged to three ladies simultaneously, Virginia Vanderpump (Mary Rorke), Effie Remington (Rose Saker) and a mildly designing widow, Mrs. Alston (Florence Chalgrove). All the characters are living at Brighton. Bob stops a pair of horses and is running away with Mrs. Carter (Miss Norreys), and while she faints presses kisses upon her lips. Her elderly and jealous husband, Carter (Horace Saker), Bob takes to be her father, and it is not until he has asked for Mrs. Carter's hand and told the story of his rescuing her from death, that he learns through the husband that the lady is already a wife. Two tops, Sir Lewis Parke (Hamilton Astley) and Columbus Drake (H. R. Teesdale), and Bob's best friend Jack (W. H. Day), all challenge him at the instance of the three ladies, Effie, Virginia and Mrs. Alston, who have discovered the plurality of the gay Lothario's loves and bellow for revenge. Bob disposes of his bellicose friends after a number of hilarious adventures; restores Mrs. Carter to her husband's good graces; gives Effie to Fred Carter (George Giddens), the latter gentleman's son, and takes the sprightly Virginia for himself.

This summary but faintly outlines the substance of the story, and by no means gives an idea of the roaring fun that accompanies it from beginning to end. The dialogue is bright often, and silly now and then. The situations are farcical in the extreme, and the whole piece bustles with action. Indeed, the act caused such a continuous din of laughter that very few of the lines were heard, the piece being almost all produced by pantomimic movement. The comedy made a greater hit than it did under the name of Saratoga. The reasons for this are that it is a merrier piece and incomparably better acted.

Mr. Wyndham's Bob we can only say it is a performance quite as good as his Peregrine. Light comedians are seldom versatile, but Mr. Wyndham has an opportunity of demonstrating their versatility. Light comedy can resemble one another, more or less. They are nearly all dashing, gallant, impudent cockneys. Mr. Wyndham looks and acts much the same as Bob as he did as Peregrine. But his sparkle is so genuine, his confidence so refreshing, his manner so entertaining and his humor so infectious that the sourest observer cannot but be in a good humor. In the third act, which was especially—which are corpulent and fat. Mr. Wyndham shone most brightly in the death of Sothorn—our hero's death was an equally good performance. The particular line of business, William Wyndham, the comedy old man of the Criterion, carried off second honors. As a comic, an old husband with a young wife, a man kissing young women, and a man whose spouse's back, he was a success. Horace Saker, who

made a hit with the small part of the Warden in Fourteen Days, fell below the average excellence of his associates as Mr. Carter. Probably this resulted from being mis-cast. George Giddens was capital as Fred, H. R. Teesdale, satisfactory as Columbus Drake, and Hamilton Astley disappointing as Sir Lewis Parke. The last named gentleman appeared to be handicapped by a severe cold and an insufficient acquaintance with his lines. He "stuck" twice or thrice in the first act. W. H. Day, a good-looking young man, made a creditable impression as Jack—a part that would be termed in variety parlance Bob's "feeder." Florence Chalgrove is a new face, and a pretty face, too. She is the leading lady of the Criterion company; but was not in the cast of Byron's comedy. She acted the widow, Mrs. Alston, very charmingly. In appearance Miss Chalgrove slightly resembles Rose Coghlan. She speaks with a scarcely distinguishable brogue that is not displeasing. Miss Norreys made a most ingenuous and interesting Mrs. Carter. Mrs. Phelps' severity of mien fitted Mrs. Vanderpump exceedingly well. Virginia, played by Miss Rorke, was as daring and flighty a young woman as one would care to see. The arch, mischievous manner of the actress gave additional point to the bright lines assigned her by the author. The scenery was in keeping with the merit of the entire production.

Next Tuesday night The Rantaus will open the regular season at the Union Square. Mr. Palmer's preparations are completed and the pastoral play will have the advantage of plenty of rehearsals. The company, with one or two exceptions, are in town.

For the first time here in two seasons Joe Jefferson gave Rip at the Grand Opera House Monday night. There were not a half dozen vacant seats in the house. The star's acting has lost nothing in picturesqueness. Without doing injustice to any other artist it may be called the finest character-study on our stage. The delicate and subtle treatment of this and all the parts Mr. Jefferson plays is found in the work of no other living actor save Coquelin.

The support was generally bad—very bad. Rose Wood, though a charming actress, is totally unsuited to the part of the shrewish Gretchen; in truth we have seen no actress play it properly since Mary Wells died. Sam Hemple was a poor Nick Vedder, and Harry Taylor a wretched Cockles. The children were acted by a pair of parrot youngsters. B. T. Ringgold made a stiff Hendrick. The exceptions to the unsatisfactory portions of the cast were Charles Waverly as Derrick, Lillian Lee, a sweet and sympathetic adult Meenie, and Dudley McCann as the Dwarf. The scenery was fair, but hitched and worked unevenly. Manager Abbey's stage-carpenters need a stirring up. Yesterday afternoon Catherine Lewis and the Bijou company sang Olivette to a large audience.

The Vokes Family began a fortnight's engagement at Niblo's on Monday, appearing in The Country Cousin (Rough Diamond) and Fun in a Fog. The audience was numerous, and the farce and farcical comedy went with a roar. Fred Vokes' Cousin Joe in the first piece is so well-known as to call for no particularization. Victoria as Margery and Jessie as Lady Plato were capital. Messrs. Dunn, Haywood and Foster in the three subordinate parts gave good support to the clever brother and sisters. In Fun in a Fog, Fawdon, with the three other Vokes and Bessie Sanson created a great deal of amusement. The performance is familiar to our readers, who have probably enjoyed it very generally themselves. Next week the new comicality, Too Too Truly Rural, will be presented for the first time in New York.

With great success Madame Janauschek has added the character of Marie Antoinette to her tragic repertoire this season. It had not previously been acted in this country in English since twelve years ago, when Mrs. Lander essayed it without meeting favor. On Monday evening Janauschek presented it at the Windsor before a more than ordinarily select assemblage. Although in years and appearance the tragedienne does not conform to the historical notion of the unfortunate French sovereign, she played the part magnificently, winning generous applause for her splendid efforts. The addition of Marie Antoinette to her other rôles is a matter on which to congratulate both artist and public. When Janauschek succeeded Cushman she occupied a field in which no one even ventured to dispute her supremacy. She is the only actress of heavy tragic calibre left us, and there seems no immediate probability of a new one arising to take her place when she retires. In depicting the intensest human passions we have never seen her equal.

Madame's support is very capable. Henrietta Irving as Elizabeth and Ida Jeffreys as the Princess Lamballe were conspicuous among the ladies for their conscientious acting. George D. Chaplin made a fine King Louis. Ogden Stevens, A. H. Stuart, Harry Hawk and the rest were all acceptable. The mounting provided by the Windsor management was good. Marie Antoinette was repeated Tuesday evening to increased receipts. Last night Bleak House was presented, Janauschek appearing in the dual rôles of Hortense and Lady Dedlock. The versatility of her talents was displayed in the powerful assumption of each part. The company gave excel-

lent aid to the star. To-night the same bill will be given. Marie Stuart is set down for Friday and Saturday evenings. At the Wednesday and Saturday matinee the tragedienne plays the emotional part in Mother and Son. The Wednesday morning performance is the first and the only mid-week matinee Janauschek plays this season.

At the Alcazar the London Theatre Specialty company are giving an entertaining performance this week. Muldoon's Picnic, the chief feature of the bill, is a farcical hodge-podge, modelled after Harrigan and Hart's local pieces, full rollicking fun, variety business and horseplay. The houses have thus far been good.

The enterprise of the Thalia management is reaping its just reward. From the start it has made a bid for the patronage of the English-speaking public, and is getting it. The performances of Herr Knaack draw down-town many fashionable people dwelling on Murray Hill, and the Thalia, thus popularized, is doing a larger business than the other German theatre, which does not appear to be managed so well. Last night Herr Knaack appeared in Der Hofmeister in Tausend Aengstend, Der Sohn auf Reisen and Schneider Pips, in which farces the celebrated comedian has parts in which to display versatility as well as comic power.

The success of Tony Pastor's (patented) New Jersey Lily continues unabated. In addition to this a number of interesting or amusing novelties are presented. Among the array of talented specialists are the Criterion Three, the grotesque Girard Brothers, Mills, the polyphonic entertainer, et al. The houses are large as a matter of course.

Encouraged by the wonderful success attending John McCullough's portrayal of Virginius, the management of the Fifth Avenue counselled its retention an additional week, so The Gladiator was postponed until Monday next, while Sheridan Knowles' noble tragedy still holds the boards. Mr. McCullough's houses have been exceedingly large. Up to the present writing the receipts have passed those of any previous engagement the gentleman has played in this city. All at once the public seems to have awakened to the splendid talents of the robust actor, and with gratifying promptitude they are manifesting the most substantial sort of appreciation of them. His acting as Virginius is truly magnificent. For The Gladiator next week we are promised proper mounting and a fine cast.

The Black Crook, at some period of its chequered career, must have bathed in the fabled fountain of eternal youth. Its charms are as fresh and attractive to-day as when it first was brought into being at Niblo's Garden years ago. We wish we could say as much for the scenery used by the Kiralfys at the Fourteenth Street. It has seen hard service. The rush to see the spectacle is great and will probably continue until the end of its run. By the way, we are pleased to know that the youngsters who appear in one of the ballets have not been interfered with by the S. P. C. C. At the same time we cannot help thinking the Society's omission to act in this particular case, while others, less conspicuous, are ferreted out on which to exercise its little brief authority, looks queer if not suspicious.

Two factions have sprung up to wrangle over Mrs. Langtry. One party excuses her defects, apologizes for her professional beauty and raves about her winning manner and sweet appearance. The opposing side gallantly concedes the latter advantages, but bitterly assails the presumption that the fair lady has the faintest knowledge of how to act. The apologists are bravely led by Willie Winter, who dips his pen in a mixture of honey, rosebuds, pearl-powder and taffy, and on violet scented paper indites whole columns of pathetic musings and poetic compliment. The assailants are headed by the innocuous Gommy, who snaps his callow little fingers and spits his abortive little spleen at the Lily of the Jersey fields who toils not but who knows how to spin a golden wool to take home to London as a trophy of American credulity. But in this newspaper controversy the general public take no part and experience little interest. They have settled the Langtry question for themselves. They don't care a sequin whether the lady is an actress or whether she is not; they only want to gaze upon the form and features beside which political revolutions, Egyptian wars and other little matters have seemed as nothing at all, and they are willing to pay large prices for the privilege. There has been no falling off in the houses at Wallack's since the engagement began. The speculators who bought up all the good seats for this week, before As You Like It was played; greatly feared that the slating the star's Rosalind received would occasion them considerable loss. But the week is nearly over and they are quite out of harm's way now, for the theatre has been crowded since Monday at every performance and is likely to be during the remainder of the week. There is little prospect of the curiosity abating. Next Monday and thence to Saturday night, when the Langtry season closes, we may expect a repetition of the vast audiences which have not

failed to put in an appearance every time the professional beauty has played.

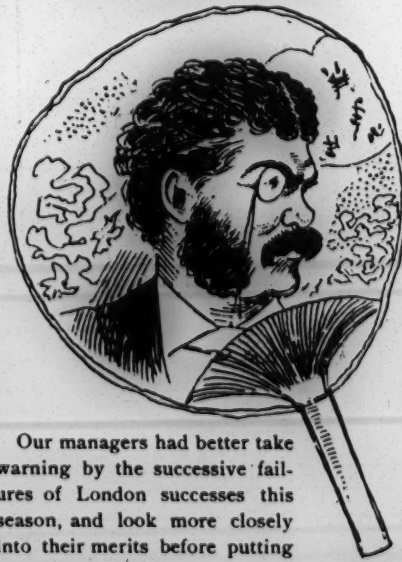
Monday week the Wallack company return to their native heath. The Queen's Shilling, which has had a good rehearsal on the road, and of the acting of which rural report speaks favorably, will be played for the first time within Gotham's precincts. It is said by a gentleman who saw the comedy in Albany last week, that Herbert shines brightly in it. Good. We are waiting anxiously for an opportunity to praise this gentlemanly young man, and we are glad if there may be a chance to do so in Godfrey's play. Rose Coghlan has a very pretty part in it and plays it nicely. Two or three other members of the cast are said to distinguish themselves by clever work. After The Queen's Shilling there will be a revival of Money. But tell it not in Gath, for the Guv'nor doesn't want it known yet awhile! The Promise of May having failed in London of course will not be bought by Mr. Wallack who had the refusal of it. Home is to be revived sometime in the Spring, as are several other standard comedy productions both old and modern. We prefer the old to the new very often; for the old is usually somewhat brainy, while the new is generally quite the reverse. The Queen's Shilling, if it catches on at all, ought to fill out the time until Tearle and sound acting return together in the first part of January.

Nearly all the managers will give matinees on Thanksgiving Day. A visit to the theatre has come to be looked upon as being as necessary to the proper observance of the holiday as attendance at church in the morning and the dissection of well-fed turkey at eventide.

To such a state of perfection has the management of the Madison Square been reduced, that its affairs go smoothly on during the absence as during the presence of its proprietor and his manager. Mr. Frohman reached his office after his Western visit Monday morning, to find everything in shipshape order and Young Mrs. Winthrop booming. Mr. Mallory himself passes much of his time in Connecticut, and he knows that all will go well when he takes a New Haven Railroad train, outward bound, until whenever he may wish to return. This is an *otium cum dignitate* style of management, which is not only refreshing but enviable to the contemplator.

With a gracefulness that commands the admiration of all beholders, Mr. Harrigan acknowledges that Mordecai Lyons is a failure, and publicly advertises, "in consequence of the popular demand for local comedy," the production of one of that favorite kind of pieces, called Inflation. There is a prospect of real fun in the very name, and we look forward to a repetition of the old successes as soon as the Harrigan and Hart comedies are again revived. The clever manager's frankness in admitting his error in producing plays unsuited to his theatre, like The Blackbird and the current attraction, does him credit. After all it is best to be truthful with the public if a manager wants to retain their confidence and patronage, because what the public don't know, or don't imagine they know, isn't worth knowing. Here's a health to Inflation! May it inflate Harrigan and Hart's snug pile immensely! We will not say "We told you so," but let Mordecai and THE MIRROR's warning that it was not the kind of entertainment the paying public craved pass without a single word of comment.

## The Musical Mirror.



Our managers had better take warning by the successive failures of London successes this season, and look more closely into their merits before putting them on the stage here. We are a smart people and won't swallow weak music and dull dialogue because the Londoners are satisfied with such fare. The Vicar of Bray, Les Mauteaux Noirs and Rip Van Winkle are terrible examples. Let us devoutly hope that Iolanthe may not join the band of brothers who promise so much and perform so little.

Mme. Patti is a very charming Violetta in that champagne and cod-liver oil opera, La Traviata. The dramatic necessities of the part do not go beyond her histrionic powers, and, vocally, the music is quite in her power. There is a warm sensuousness in the tone of her personality that fits the naughty but nice Violetta like a glove, and her beauty of face and figure is a fair excuse for Alfredo's infatuation. Ravello makes an excellent Alfredo. His pure, manly, well trained voice is very pleasant to listen to, and his presence is well adapted to the part. In the duet, "Purigi ol Cara," his up-

per tones were very charming and sympathetic. Galassi was hoarse; but hoarse or not, he is always our first favorite as a baritone. One particular advantage in this opera, is that we are spared the presence of what we technically called "duffers" in it, meaning thereby people who are only used to fill up vacant spaces and fill them badly. In La Traviata the work is all in the hands of three principal artistes, and, in consequence, is not marred by stupidity and demolished by incompetence. With Patti, Ravello and Galassi, one cannot go wrong.

The Sorcerer has cast a spell that draws the multitude nightly to the Bijou Opera House. John Howson is really inimitable as John Wellington Talmage Wells—the respectable family Sorcerer who sells charms like pills and curses like caramels. Laura Joyce as Lady Sangazure is a character study, and her glorious contralto tells with wondrous effect in the music of the part. She looks like a family picture stepped out of its frame and taking a promenade on its own hook—not the one in the wall. Lillian Russell, when well enough to sing, looks lusciously lovely, sings like a nest of nightingales, and dresses like a chandelier in a dry goods store. Miss De Ruyter sings well, acts with intention, but without skill, and dresses like a widow at Saratoga on the rampage—not like a humble pew-opener whose only luxuries are gin and snuff. Campbell sings very nicely, acts very quietly, and dresses like an officer of negro volunteers. There are too many centuries between the court-dress of Sir Marmaduke and the "ditto" of to-day, even though the Baronet be old-fashioned—a pigtail. Spencer and long gaiters would more fitly costume the part. The band and chorus are both excellent.

Miss Wadsworth's ambitious attempt at the Alcazar has collapsed. When will young ladies learn that to sing in a drawing-room and to sing on the stage are two different things, and require two different sorts of voices, and how the swindling teachers (save the mark!) that give them taffy for their gold, ought to be held up to public execration for misleading the young of this adventurous country? According to Rossini, who knows something about the matter, there are one hundred requisites to a singer, and of that hundred ninety and nine are voice! Miss Wadsworth has the hundredth!

Nobody seems to be aware of the fact that there is a very capable artist brought before the public by Mr. Mapleson, in the person of Mme. Dotti. This lady's performance of Mathilde, in Rossini's opera, Guglielmo Tell, is a careful, well-studied and well-sung effort, although the critics (?) of the daily press do not seem to see it. Probably because they are of the number of those of whom it is said: "None so blind as those who won't see." Mme. Dotti is an excellent artist for all that.

We perceive that Patti is going to make a fool of herself and of the public by attempting the part in which she failed in Europe—Leonora, in Il Trovatore—a part unsuited to her voice, her figure, her face and her style of acting. Patti is a very charming prima donna in light opera. Dramatically she is a soubrette of the first-class; but she is not a prima donna dramatica nor a tragic actress. Her Leonora is about as absurd as would be Hamlet played by Charles Wyndham. However, the little lady wants to wander in the darksome groves of tragedy, and she will find plenty of people who know no better than to admire her at her worst.

The music in As You Like It is admirably given by the band and chorus, under the direction of Harry Widmer, one of our most capable dramatic conductors. A fine orchestra and a full choir are engaged, and the excellent music is an agreeable offset to many lapses on the stage and to the pretty inanities of the very drawing-room Rosalind.

## Death of William Gray.

William Gray, better known to the public as Billy Gray, died at his residence, No. 47 Charles street, on Tuesday. He had been in ill health for some months, but maintained his place in the cast of Mordecai Lyons to the last. He was in his thirty-sixth year at the time of his death. Gray's first appearance on the variety stage was made in 1864, in Washington. He first came into notice here at the old Globe theatre on Broadway, and was afterward very popular at the Olympic, when John Duff managed that place. Later he joined Harrigan and Hart's company and was a favorite with the Comique audiences. He played the Chaplain of the Skidmore Guards in the Mulligan series of comedies with great success. In the current play at that theatre he acted the old stage-door keeper. His song, "The Old Bowery Pit," made a hit. Mr. Gray was conscientious and reliable professionally, and his popularity with the public and those members of the profession who knew him was pronounced. Harrigan and Hart lose a valuable assistant. The funeral will probably take place on Friday from his late home, and the Comique company, together with the members of the variety profession now in town, will attend in a body.

The cause of Mr. Gray's death was catarrh of the stomach.



## TELEGRAPHIC NEWS.

## Flashed to Us from Everywhere.

\* \* Correspondents are requested to send their letters and despatches for the next issue of THE MIRROR one day earlier than usual. The paper will be published on Wednesday, as Thanksgiving falls on the following day.

## In the Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Nov. 22.—Esmeralda was presented at Haverly's Monday night and drew an immense audience, promoting Mark Hassler and his musicians to the limits of the upper proscenium box, thus throwing open the orchestra space for the benefit of the crush. John E. Owens is the great feature of the performance. His impersonation of old Farmer Rogers is simply faultless. Throughout the cast is excellent. Mr. and Mrs. Charles Walcott, who are of the company, are old favorites in this city and were cordially welcomed.

Mankind drew a large gallery and family circle at the Walnut Monday and Tuesday, but only a thin audience in the lower part of the theatre. The play is utter trash. Leclercq, as Groodge, the money-lender, is clever, but his capital impersonation is not sufficient to render such poor material acceptable.

Madame Modjeska is doing a magnificent business. Even standing room was sought for in vain last evening. As Adrienne she is most artistic, and Maurice Barrymore's impersonation merits high praise.

Emma Abbott opened the Arch on Monday to a big house. Martha was performed, and Miss Abbott threw herself at the music in the style peculiarly her own. In this city she is a great favorite with the crowd; but the critical claim that she without exception is the most pretentious and overrated singer that ever put forth claim to attention.

The Queen's Lace Handkerchief has another large audience at the Lyceum to-night. The opera merits well the success attained.

Jessie Brown will be withdrawn at the Bijou on Saturday for The Workman of Philadelphia. Nixon and Zimmerman propose to distribute five thousand photographs of Mrs. Langtry during the two weeks prior to her first appearance in this city. A private dramatic reading will be given at the Girard House this evening by a young aspirant for dramatic honors. The lady is said to be of wonderful ability, and will shortly appear as a star. The members of the press are invited to attend. More of the coming star and her talent anon. The tenth and last subscription night of the Fall series of the Star Course closed at the Academy of Music on Monday night. Mile. Lelia Lauri, who was to have assisted Mme. Hauk, was, owing to illness, unable to appear. Her place was supplied by Miss Juch. Iolanthe will be produced at the Lyceum Dec. 4. Mansfield, the comedian from the Standard Theatre, London, will appear in her. Lillie Hinton is having a play written for her. It is said to be of excellent promise, and the title of same is Over the Garden Wall.

## Britishers Among the Yankees.

[BY TELEGRAPH TO THE MIRROR.]

HARTFORD, Nov. 22.—Wallack's Theatre company appeared at Roberts' Opera House Monday night, in The Queen's Shilling, to a crowded house. Nearly every reserved seat was sold and the side aisles were filled with "standees." The full stock company appeared.

## Hazel Kirke.

[BY TELEGRAPH TO THE MIRROR.]

SYRACUSE, Nov. 22.—Hazel Kirke was played at Wieting Opera House last night to a tremendous jam, the receipts being over \$1,000.

## Dedication of an Opera House.

[BY TELEGRAPH TO THE MIRROR.]

HOT SPRINGS, Nov. 22.—The new Opera House was dedicated on Monday night by Fred Warde, who appeared in Virginius, and was most enthusiastically received by the large audience present. The house was filled to its utmost capacity and the receipts were very large.

## At the State Capital.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, Nov. 22.—Maggie Mitchell opened in the Pearl of Savoy at Leland's Opera House on Monday night and was greeted by a good house. On Tuesday Fanchon was presented to another large and well-pleased audience. To-night Little Barefoot and Trix will be given, and continue for the remainder of the week. Salvini will appear at Twiddle Opera House on Thursday evening, and from the advance sale of seats he will have an immense house.

## Disbanding of the Ikey Solomons Party.

[BY TELEGRAPH TO THE MIRROR.]

FORT WAYNE, Nov. 22.—Frank Bush's Ikey Solomons party disbanded here, owing, it is alleged, to some unaccountable conduct on the part of their advance agent. Bush and Manager Mahn left for New York.

## Ranch 10 and the Florences.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, Nov. 22.—Ranch 10 opened to large house Monday night, at the Academy, and another big audience present last night.

The play made a big hit, and was enthusiastically received. We predict an immense business for Haverly's Squatter Sovereignty, which is booked for this house Thanksgiving week. The Florences played Mighty Dollar to fine audience at the Grand last night.

## Kit and the Virginians.

[BY TELEGRAPH TO THE MIRROR.]

RICHMOND, Va., Nov. 22.—On Monday night the Chanfraus opened a week's engagement in Kit to a large audience. On Tuesday Mrs. Chanfrau appeared in Parted, and was greeted by a full house. Business good.

## The Hanlons.

[BY TELEGRAPH TO THE MIRROR.]

ELMIRA, N. Y., Nov. 22.—The Hanlon Brothers played Monday and Tuesday nights to good business. The mechanical paraphernalia of their absurd comedy is quite novel. The audience went wild over the Swiss sleeping-car scene.

## Minstrels in Maine.

[BY TELEGRAPH TO THE MIRROR.]

PORTLAND, Me., Nov. 22.—Hague's Minstrels are playing here to good business and their entertainment is considered a great success.

## John Misher in Newport.

[BY TELEGRAPH TO THE MIRROR.]

NEWPORT, Nov. 22.—Gus Williams, in One of the Finest, appeared to-night at Bull's Opera House before a large and well-pleased audience. Williams' impersonation of the character of the German policeman is capital, but the supporting company could be somewhat strengthened.

## A Boom in Chicago.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, Nov. 23.—The Danicheffs opened at the Grand Opera with the Union Square company to a good house and business keeps good. At Hooley's Rankin's Forty-nine is playing to good business. Josh Whitcomb, at McVicker's, and the Fay Templeton company, at the Academy, are doing a heavy business.

## Sunday Performances.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Nov. 22.—There is considerable excitement over the fact that the city authorities have issued warrants for the arrest of the principals in last Sunday's performances, and a great deal of interest is manifested in the result. The local managers propose to test the validity of the Sunday law. P. J. Hartly and Mary E. Renshaw, members of the Lights of London combination, were married yesterday.

## Illness of Bartley Campbell.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Nov. 22.—Bartley Campbell is very ill, suffering from severe inflammation of the bowels. His physicians do not consider the case as critical at present. His piece, My Geraldine, is playing to good business at the California Theatre, and Haverly's company have already established themselves as general favorites. Siberia, with grand scenic effects and a gorgeous ballet, will be produced next week at this theatre for the first time on any stage.

At the Grand Opera House, Jay Rial's Uncle Tom's Cabin company commenced a two weeks' engagement to good business, which, from present indications, seems likely to continue. Emerson's Standard Theatre is still crowded nightly, with no prospects of a diminution in the receipts, which have been large.

## J. M. Hill's Star.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, O., Nov. 22.—Margaret Mather opened at Juliet at the Euclid Monday night to an immense house. She was recalled nine times. Last night the house was a perfect jam, the advance sales having been over \$2,000.

Buffalo Bill is playing to packed houses at the Academy. Ormond Butler severs connection this week, going to Baltimore.

## Curtis in Wilmington.

[BY TELEGRAPH TO THE MIRROR.]

WILMINGTON, Del., Nov. 22.—M. B. Curtis as Sam'l of Posen, was greeted by a large audience Monday night. He was called before the curtain at the end of the third act.

## Miss Granger's Successful Play.

[BY TELEGRAPH TO THE MIRROR.]

WILLIMANTIC, Conn., Nov. 22.—Maude Granger, in The Planter's Wife, had a fine house Monday night. Miss Granger has a first-class company. The acting of Henry Lacy, of the Madison Square Theatre, is worthy of special mention.

## Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

TOPEKA, Kas., Nov. 20.—I played Mordaunt in Old Shipmates in Wichita, Emporia, Topeka and Lawrence to splendid business. Audiences enthusiastic. Play them return engagement when Legislature meets in January.

GEORGE C. CROWTHER.

KINGSTON, N. Y., Nov. 16.—The Girl I Love company, with W. H. Fitzgerald and Daisy Ramsden, opened to-night, scoring one of the greatest successes ever known here. Large house; great go. W. H. FRER.

SALT LAKE CITY, Nov. 21.—Week in Den-

ver drew \$4,800. Turned hundreds away in Ogden. Opened here to-night to \$1,200.

MILTON NOBLES.

DENNISON, Tex., Nov. 22.—Old Shipmates, with Frank Mordaunt, opened here last night and was a big success, the house being crowded to the doors. The management say the receipts were the largest of the season.

JOHN M. BURKE.

JACKSON, Mich., Nov. 22.—Lights of London was played to crowded houses on Monday and last night, "standing room only" being displayed before the rise of the curtain each night. Receipts \$1,550 at popular prices.

## Frohman Speaks for the Fund.

The daily papers have lately made an attack on the managers of the Actors' Fund. They cited the case of a variety actress at Philadelphia, who was represented to be in want, and the case of the families of the two men who lost their lives at the Park Theatre, charging that the Fund had not assisted them. Dan Frohman, in speaking of these attacks on the Fund, said to a MIRROR interviewer yesterday:

"There is no truth in any of these stories. Take the case of the families of the Park Theatre sufferers. The day after the fire the Actors' Fund did attend to them and put itself on record. I myself saw the families of the dead men to learn their wants. At first I sent to them the day after the fire to state that they need feel no anxiety, as the Fund would look after their welfare and relieve them from all uneasiness regarding the future. After the funeral I took the trouble to go and see both families again to ascertain what their necessities were. I found that they had considerable money on hand, sufficient for pressing needs, and that no immediate aid was necessary. One family, however, said they needed a little help, and I made a demand for money for them, and it was given. They are perfectly satisfied, and find that they need feel no uneasiness regarding the future. A great deal has been said about the Langtry benefit. That was an outside matter, with which the Actors' Fund had nothing at all to do. It was gotten up by foreign artists, who desired to do something for the families of these men, and they had a perfect right to do what they pleased. But no one had a right to circulate subscription papers in the theatres. I prevented it in this theatre, and suggested that it be stopped at the other theatres.

"A great deal has been written and said against the Actors' Fund; but I can assure you it is not by those who have been benefited, but by the chronic soreheads and growlers. As to Venturoli, the danseuse, her case has never been brought to the cognizance of the executive. There has not been an application to the executive which has not been immediately attended to. The case of the Philadelphia actress is not as represented. I do not desire to drag the lady's name before the public; but rest assured she could tell a very different story. She has not been neglected.

"The meetings are called as often as necessary, and my messengers are constantly running around for the signatures of the managers. In many cases I advance my own money, according to the needs of the applicant, and wait to be paid back until Theodore Moss' check is received. The executive officers are fully alive to what is expected of them and are always ready to attend to all cases that come up. We expect to hear a good deal of grumbling and criticism; but so long as the work goes on prosperously the purposes of the Fund are subserved, and it is useless to heed the clamor of those who know nothing of it."

## Charging \$100 for Rehearsals.

There was a lively scene at the Alcazar on Saturday night, when the comic opera of The Cobbler and the Witch was being sung. The performance was interrupted by the appearance of Ed Connell (who played the Cobbler) before the curtain to explain why he would not sing in the other acts. Then Miss Wadsworth, the prima donna and manageress of the troupe, stepped out and gave her version. The opera went on, somewhat like the play of Hamlet with the Dane omitted.

In order to learn the true "inwardness" of the matter, a MIRROR reporter called on Miss Wadsworth Monday, and found that little lady in a talkative mood. Miss Wadsworth is a member of the family of that name prominently known in the central part of this State. When a child she went to California, where she received her education, and where her musical talent was fostered. While quite a girl she married the Hon. Jesse O. Goodwin, a wealthy '49er, who died of apoplexy just two weeks after the marriage.

"I adapted The Cobbler and the Witch, and wished to produce it here in New York. Mr. Connell was recommended to me, and I engaged him to play the principal male character, the Cobbler, hoping he would make it a success. After I had engaged him he said he wanted a guarantee. I asked what he meant. He said that he wanted \$100 before he would commence. I told him I would give him \$100 in two payments, \$50 on commencing rehearsals and \$50 the day before performance. Seventeen days before the first performance I gave him \$50. A week before the other \$50 was due he sent me a note asking for the \$50. I did not get it in time to reply by his messenger; but when I did I

made up my mind not to pay it; but as Mr. Connell did not appear at rehearsal, I wrote a note to him and sent him the \$50. This was election day. When he called on me and received the money he coolly informed me that the \$100 was for the rehearsals. I felt indignant; but what could I do? The opera could not proceed unless he sang. I thought it was unjust, as I had taught him all he knew about the opera. Besides, I never heard of paying actors for rehearsals. He said that he wanted another \$100 for his services at the performances. I agreed to give him that sum at the end of the week, and he signed such an agreement. In spite of this he came to me last Wednesday in my dressing-room and demanded \$50. I refused for a while, but he had me in his power; because if he refused to sing the opera could not go on. So I paid him what he asked. He was intoxicated that night and we had to resort to lots of stage business to hide his condition from the audience. He was tipsy two nights during the week. On Saturday he sang at the matinee. At the end of the first act Saturday night he sent me a note, commencing 'Dear Madam,' and demanding that I pay him \$50 immediately. I told him I would pay him on the following day; but he was obstinate, and I told him I should send to the front of the house. I then went to my dressing-room. Very soon my stage manager rushed to my room and said: 'Great Heavens! go up and see what Connell is doing.' I went to the stage and learned, for the first time, that Mr. Connell had been before the curtain. I went out and explained matters, and then we sang the remainder of the opera as best we could without him. Mr. Connell was to receive \$100 a week; he received \$750 for six performances and I hold his receipt."

The reporter afterward called at the box-office of the Alcazar and learned that after the performance Connell entered the lobby of the theatre, and when asked his reason for acting in the manner he did, said: "Oh, I've been left so many times that I looked out for myself in this snafu!"

## Refuting a False Charge.

It was stated the other day in several newspapers printed in Fort Wayne that Brignoli came upon the stage in that place unfit to perform his part. The cause alleged was intoxication. We are pleased to give publicity to the refutation contained in the following telegram from Brignoli's manager:

MENDOTA, Ill., Nov. 20, 1886.

EDITOR NEW YORK MIRROR:

The story circulated about Brignoli in Fort Wayne is entirely false, as was contradicted in the papers which printed it next day by the editors.

My company is harmonious and successful, and Brignoli in fine voice, and everything booming. Please insert this dispatch.

MAX BACHERT.

Mr. Bachert is certainly in a position to know Brignoli's condition on the occasion he alludes to. It is none the less true, according to our correspondents in the places the troupe has played, that Brignoli from illness, failing powers or some other cause, is not giving satisfaction to his audiences.

## Professional Doings.



—Frederic de Belleville is out with the detachment of the Union Square company still playing in the West. Efforts are being made to arrange his scrape quietly. Alimony and divorce are good medicine for such a case, and spouse No. 1 would probably be satisfied with such an adjustment.

—Murdoch is announced for a farewell reading in Boston, 26th.

—Mary Anderson will play four weeks in New York, opening Jan. 10.

—Sunday night performances have been resumed in Cincinnati theatres.

—M. B. Curtis will open a two weeks' engagement in New York Dec. 2.

—Andy McKay has taken the management of the Sid. C. France combination.

—Banks D. Winter and Allan Lawrence, vocalists, are accessions to Leavitt's Minstrels.

—The Irish-American has returned to town to compare notes with Ikey Solomons and the rest of the n'er-do-weels.

—Fred Wilson has been presented with a gold-headed cane by the members of Leavitt's Gigantean Minstrels.

—It is said that Barney McAuley will essay Falstaff next season. He will need no very elaborate make-up for the part.

—Charles W. Young, the comedian, has severed his connection with Rice's Minstrel troupe and returned to Cincinnati.

—On December 11 the companies of the Madison Square Theatre will open new opera houses at Racine, Wis., Reed City, Mich., and Tyrone, Pa.

—Kate McKinstry left an Esmeralda company in Terre Haute last week and went to Chicago. Miss McKinstry was a Madison Square debutante.

—Boucicault will arrive in America next month, and then make arrangements to produce his new play, Boyde Water.

—A telegram from Winsted, Conn., glowingly of The Girl that I Love, Ellen Barnes' play. It seems to be a go at the start.

—An English resident of this city has taken of establishing a permanent hippodrome somewhere about the city and trying to run it with ten-cent admissions.

—Harry M. Clark, of the Hess Opera company, and Miss Leona Conley, of Stevens' Jolly Bachelors company, were married in Dubuque, Ia., last week.

—Arthur E. Miller, a brother of the author of the Two Medallions, has assumed charge of the advance business for the One Hundred Wives combination.

—Lillian Cleves appeared at the Windsor Theatre, Boston, on Monday night, as Mary Merrick, in The New Magdalen, and created a very favorable impression.

—A firm of the wealthy brewers of Coryngton, Ky., contemplate the immediate erection of a handsome theatre, modeled after Heck's Opera House of Cincinnati.

—It is said M. B. Leavitt offered \$20,000 rental per annum for the Alcazar last week, and wanted a seven years' lease. The lease could not be furnished and the proposal was withdrawn.

—Florinel is again stricken, and Julia A. Hunt has gone to her home in Memphis. Manager Warriner did his best to keep on; but at last was compelled to part with personal property to settle the hotel bills. Agent Abraham secured a berth with the Barlow-Wilson Minstrels.

—William Emerson, proprietor of the Standard Theatre, San Francisco, has displayed shrewd management in leasing his house for four weeks, beginning Dec. 25, to Nick Roberts, who will bear the brunt of the reopening of the rejuvenated "Bush" under the management of Leavitt.

—There is some hidden trouble in the Friend and Foe company. Manager Power informs THE MIRROR, and through it the public generally, that Chauncey G. Pulsifer is no longer connected with the company. Mr. Power turned a deaf ear to all questions in regard to Mr. Pulsifer's sudden taking off; he would only announce the fact and say that Phil Simmonds would take his place.

—Manager Gray, of Newark, will play a Madison Square Esmeralda, at his Opera House in Newark, Thanksgiving night, and a special company, composed chiefly of Walackians, will play by special arrangement on the same evening at the Park. Harry Lee will be the Armand, Harry Edwards the Duval, Arthur Forrest the Gaston, Elsie Wilton the Olympe, Mrs. J. W. Brutone the Madame Prudence, and Agnes Elliott the Olympe.

—A paragraph appeared in last week's MIRROR stating that the Florence Richmond company had succumbed. Manager W. A. Boyd, of the company, wishes us to say that we were misinformed. He started out for a season of one month only, and fulfilled his contract. The first three weeks' business was excellent; but in the last week several of the principals indulged in a spree and the profits were eaten up. Nevertheless he came out even, as his books show.

—A meeting of importance was held at M. B. Leavitt's office in this city on Saturday afternoon last. Among those present were C. W. McCune, of the Buffalo Courier company; C. H. McConnell, of the National Printing Company, Chicago; Major Russell, of Russell, Morgan and Company, Cincinnati; A. H. Stewart, of Strowbridge and company, Cincinnati; and J. W. Alexander, of the Ledger, Philadelphia, Pa. A scheme of importance was discussed and satisfactory conclusions reached.

—The managers of the Indian Wigwag are presenting an attractive entertainment this week. In addition to the regular Indian performance Levanion and McCormac, the artist artists, perform some wonderful feats on the trapeze. John F. Batcheller, James Campbell, William Morgan, George Francis and others indulge in batoutte leaping. Prof. Banghman and Texas Charley give an exhibition of sharp-shooting, and Levanion, Lexington, Watson, Francis Carroll and Smeed perform on the horizontal bar. Sunday evening, Cool Burgess, Alice Coleman, the cornetist, Charles Pettit and others will give a concert.

—Edward Stokes has under consideration several plans for the interior of his new theatre. One plan coincides very closely with the arrangement of the Haymarket Theatre in London. The proscenium opening is like that at the Madison Square Theatre; gilt frame, green plants and all. There is no pit. The orchestra and orchestra circle are arranged as they are at Mr. Mallory's theatre, only the circle will be raised several feet above the orchestra and will be reached by separate entrances from the lobby. There will be mezzanine boxes in addition to the usual sort. The musicians are hidden from view. The decorations are laid upon bright gold backgrounds, and the curtain represents a minuet in a colonial ball.

## Letters to the Editor.

FROM ONE OF BARTON'S CHORUS.

NEW YORK, Nov. 22.

EDITOR NEW YORK MIRROR: DEAR SIR—I have just read the letter of Mr. James Barton, published in your last issue. I have read also in the papers, that "the Barton company had collapsed," that "Barton had lost everything," etc.; but have not yet heard anything of the fair and square treatment his people received. Had he cared to "lead them on, week after week, with hopes and promises," he might easily have done so, for they expressed the utmost confidence in him. Without going into details, permit me to say that he showed himself to be an honorable gentleman, and he has the confidence and respect of the people who worked for him. Respectfully,

ONE OF THE CHORUS.

SOME PARTICULARS ABOUT EDWIN CLIFFORD.

NEW YORK, Nov. 26, 1886.

EDITOR NEW YORK MIRROR:

DEAR SIR—Being a regular reader and admirer of your paper, permit me to correct an item of news in your "Personal" column. I can show you a letter received to-day showing considerably more of Edwin Clifford's conduct and company, now disbanded, or about doing so, in the West. He played to \$48 in Jessup lately. Several of the company were poisoned by eating fish in Waukon, Wis. Kent and Clifford took Catholic faith and came through all right; but Benton, who was buried in Postville, Mabel Hinton was taken to the West Union, as she resigned, and asked Clifford to marry her, telling him that she was not married, and that she had no way of raising any. He refused to pay her board bill, deducting four dollars, permit me to say that she showed herself to be an honorable gentleman, and he has the confidence and respect of the people who worked for him. Respectfully,

I do not wish my name (which I have a long letter for your paper) to be published, but a full account of Clifford and Benton's conduct in the last two months. Respectfully,











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NEW YORK, NOV. 25, 1882.

MIRROR LETTER-LIST.

Aschberg, Gustav  
Aronson, Marie L.  
Ade, Gray Co.  
Adler, Marie  
Alexander, W. B.  
Bendish, Prof. Theo.  
Byron, Oliver  
Barnes, Moss.  
Barnes, L. F.  
Bishop, Mrs. C. B.  
Benton, L. R.  
Barbour, C. N. (2)  
Brown, John (2)  
Bennett, J. H. (2)  
Burt, E. A.  
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Baylor, F. G.  
Barnes, E. A. (2)  
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Cline, C. B.  
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Ellis, H. Wayne  
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Halsey, E.  
Hoey, George  
Herbert, Amelia (2)  
Hartley, Fred. (2)  
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Hall, Fannie  
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Herrmann, Mgr.  
Holden, A.  
Irwin, Mrs. Selden  
Jack, John  
Jefferson, Joseph  
Jackson, Harry  
Jackson, C. J.  
Kimball, Jennie  
Knight, Mr. and Mrs.  
Klaw, Marc  
Lansing, Wm.

\*The New York Mirror has the Largest  
Dramatic Circulation in America.

## Special Notice.

Next Thursday having been proclaimed  
a day of Thanksgiving by President Arthur  
and Governor Cornell, THE MIRROR will  
be published the morning preceding—  
Wednesday, November 29, at the usual  
hour. Correspondents must send their  
letters so as to reach us not later than  
Monday night, and advertisements intended  
for the same issue must be in hand  
before 3 P. M. on Tuesday next.

## The Christmas Mirror.

We are completing our preparations for  
the publication of the CHRISTMAS MIRROR  
for 1882. Since we began the custom of  
issuing these special numbers, a few years  
ago, the success of each has surpassed that  
of its predecessor. By actors' letters of in-  
quiry and managers' applications for ad-  
vertising space, which are coming to us  
by every mail, we are made aware that a  
lively desire to know something about our  
plans for the holiday number exists among  
the profession as the date of printing it  
approaches.

To satisfy this curiosity we may briefly  
say that the contents will be exceptionally  
novel and interesting. In addition to the  
special feature we always make of sketch-  
es, stories, reminiscences, poems, anecdotes  
and novelettes by prominent actors, ac-  
tresses and dramatists, we have secured  
contributions from the brightest lights of  
the literary world. Several skilled artists  
have been at work for some time designing  
the engravings and illustrations of every  
page. As an art standpoint these pic-  
tures will excel all of them. It is certain-  
ly will be a pleasure to put out the  
Christmas Mirror, for the price

will be but Ten Cents, notwithstanding  
the great expense to which we are placed.  
The wide circulation of our CHRISTMAS  
MIRROR is so well-known that we need  
not call attention to it or to the unrivalled  
advantages it holds forth to advertisers,  
professional and non-professional.

Applications for space and terms should  
be made at once to the Business Manager.  
The advertisements will be assigned de-  
sirable positions according to the order in  
which they are received.

The list of special contributors to the  
CHRISTMAS MIRROR and a complete de-  
scription of its contents will shortly appear.

## Frequenters of the Parquet.

The frequenters of the parquet at an  
opera-comique theatre are an interesting  
class to the dispassionate observer. Taking  
them in the order of precedence as befits  
us, let us begin with the front rows, ten-  
anted chiefly by elderly gentlemen denuded  
of hair and dim of vision by reason of the  
mists of approaching wintry age, and with  
cheeks developing the dewlaps of good  
feeding and elaborate drinking in their  
pendulous chops. These ancient folk affect  
the first rows for the better observing of  
the pretty chorus-girls, whose charms  
would be invisible to the dull vision of the  
fathers at any greater distance. After these  
comes the club men in faultless evening  
dress, with squeeze-up hats, and boots  
pared to a point like a reporter's pencil,  
each a type of the other.

A rolling in riches young man,  
A wearing tight breeches young man;  
With a very short vest,  
And a very tight chest,  
And legs on the lilliput plan.

These youths are very English. Oh,  
deucedly English, you know! They mostly  
drive dog-carts with a boy in buttons and  
a cockade. They likewise go to Her  
Majesty's opera when they pretend to en-  
joy themselves—but don't. Lillian Russell  
is the goddess of their idolatry, and when  
she fails to appear there is mourning in  
clubdom, and the Pommery Sec is trans-  
muted into the waters of bitterness—Ver-  
mouth.

With these are sometimes the female of  
the species. Big-hatted, bediamonded,  
terra-cotta gauntleted, wasp-waisted,  
pinch-footed and painted—but for the most  
part pretty as is indeed the wont of New  
York girls to be. They don't see much in  
Lillian Russell; but they adore her diamond  
necklace, out of place though it be, in an  
English girl by daylight. Carleton or John  
Howson is the man for them.

Next come the Jags from the rural dis-  
tricts. Large of limb, with coats of curi-  
ous cut, beards of strange fashion, and  
boots of wondrous form and roomy for the  
better accommodation of clod-compelled  
corns and bucolic bunions, they are al-  
ways shepherded by their wives or sweet-  
hearts, smelling of buttermilk and new-  
baked bread and beans. To them Russell  
is a revelation and Digby Bell or Greens-  
felder a personified poem. Last of all  
range in serried ranks an "oi polli" of dead-  
heads, newspaper men on duty, actors off  
duty and order-bearers generally. To these  
the gilt is off the gingerbread, the bloom  
is off the rye. They know all the joyous  
creatures of the stage with their wings off.  
To them Lillian Russell is a pretty, stout-  
ish girl and awfully jolly. Howson is a  
first-rate fellow, by Jove! and Carleton "a  
good singer, but stuck up." These fellows  
are, to hear them talk, in the most inner  
secrets of the management, and can tell  
you more lies in one evening than would  
suffice to make an historical novel. This  
last row, like the first one, generally leaves  
its females on the nest, being a gay bird,  
and fond of flitting about without restraint  
of wife, sister, or—we were going to write  
—sweetheart; but sweethearts have they  
none, only "companions in their hours of  
ease"—and beer.

## Mr. Shanks Vindicated.

The libel suit of Shanks against Hart  
was decided last Saturday in Brooklyn be-  
fore Judge Cullen, the jury bringing in a  
verdict for the plaintiff and awarding him  
\$5,000 damages.

The wide acquaintance of the principals  
in this litigation and the unexampled bit-  
terness developed since it began, have  
united to transform an ordinary lawsuit  
into a *cause celebre*. In that the opponents  
and many of the witnesses on both sides  
had once been on terms of intimate mutual  
friendship, it differed from any other ac-  
tion for libel recently brought to public  
notice. There was a large array of legal  
talent engaged. Nine lawyers battled for  
Hart, while two took care of Shanks' in-  
terests. The plaintiff simply set forth his  
grievances, proved the publication of the  
alleged libels and produced ample evidence  
to show their utter falsity. The defence  
consumed the greater part of five days first  
in an attempt to substantiate the articles

complained of, failing in which a violent  
onslaught was made upon Shanks' charac-  
ter with a view to destroying his case.

Shanks had spent the year preceding  
the trial in hunting up facts the reverse of  
favorable to the defendant, his lawyers and  
chief witnesses. Guided by sober second-  
thought at the last moment, he decided to  
reserve that data for some other use later.  
He decently and manfully rebutted the  
testimony brought against him, letting his  
case go to the jury entirely on its own  
merits. The result was the verdict in his  
favor.

We have no reason to believe Shanks  
instituted the suit as a financial specula-  
tion. On the contrary, we are quite cer-  
tain he was actuated solely by an implac-  
able determination to refute the gross al-  
legations of Hart's newspaper. No doubt  
this was supplemented by hate and  
strengthened by a natural desire to punish  
his assailant. The small amount of the  
verdict, therefore, did not disappoint  
Shanks. He wanted vindication, and \$5,000  
gives him just as much of that article as  
\$50,000 would. Despite the nine lawyers,  
Shanks won his case. The triumph is all  
the greater if it be true that seven of the  
jurymen wanted the damages fixed at  
\$100,000, the full amount claimed, but that  
they weakly yielded to the minority—as  
jurors too often do—and came down to the  
sum mentioned. It is not so little if we  
look at it from a point of view similar to  
that the late Count Joannes took when  
he said to the Court, after being awarded  
six cents damages in a suit against the  
Jersey City Evening Journal for saying he  
ought to be hanged as a public nuisance:

"Your Honor, I have been vilified; but  
this jury has vindicated me. The matter  
of financial redress is but a secondary con-  
sideration. In fixing the damages at the  
sum of six cents, I can see the gentlemen  
of the jury considered two salient points:  
First, the limited resources of the defend-  
ants; second, the equally limited extent  
to which they are capable of defaming me."

## Athletic Criticism.

Friend of our early days, the great Mar-  
quis of Carrabas, dressed himself in style,  
entered his coach, and taking the highway,  
pointed out to his companion as they rode  
along his scrupulous domain, the orchards,  
the meadows, the hills and the valleys over  
which he claimed to be potential. His  
word was law. As will presently appear,  
we have been so fortunate as to secure in  
our more mature years, not only for pas-  
time, but for enlightenment in our profes-  
sional duties, a nobler man no less renowned  
and capable than Carrabas himself. Now,  
it is well-known to our readers that we  
have labored earnestly, in season and out  
of season, to establish a method by which  
good plays might be encouraged and bad  
plays brought to grief. Of the two under-  
takings the last is the most difficult; for  
although loathed by the managers and  
scored by the press, bad plays will keep  
thrusting up their heads, and it would  
seem as if no sort of chastisement could  
keep them down. In these respects, es-  
pecially in regard to the obnoxious drama,  
we think we have at last reached solid  
ground; we have attained the ideal mode  
of proceeding. The grand event is made  
known by the following cablegram, which  
has reached us from the other side of the  
water:

A scene, which occasioned quite a sensation, occurred  
last night in the Globe Theatre during the performance  
of Tennyson's new pastoral drama, *The Promise of May*.  
Among those present was the Marquis of Queens-  
bury, who is an avowed free-thinker. He rose excitedly  
from his seat and loudly protested against Tennyson's  
representation of the principles of free thought as enun-  
ciated by one of the characters of the play.

Setting aside the vulgar idea that the  
Marquis might have been expected to  
have proclaimed the rights of free fisticuff-  
ing, we will not doubt but this method  
cannot fail to be effectual if properly ap-  
plied (under the Marquis of Queensbury  
Rules).

To handsomely accomplish the object  
there should be promptly organized a  
corps of practised athletes to attend on the  
first night of each new play and be on  
hand in the wings. The procedure (under  
the Rules) should be in the case, for in-  
stance, that the stage carpenter has been  
remiss in making a proper set of the scene;  
his attention can be called to the fact by a  
rousing kick. Another of the Vigilantes  
can address himself to the mashing of the  
nose of the genteel comedian, if he is  
making too much of himself and showing  
off his good looks instead of attending to  
the text. If the leading man be too "gab-  
by," a left-hander will summarily close his  
mouth; and the leading gentleman, if he  
does not walk straight, could be walked off  
energetically "on his ear." As to the  
heavy villain, should he prove himself too  
obnoxious, twist his neck off (all under  
the Marquis of Queensbury Rules).

As to the misjudging playwright, it is  
hard to say exactly how he is to be dealt  
with (still under the Rules). Take the  
case of Tennyson, against whom the Marquis  
himself protests, by which we understand  
it is his purpose to call out the Poet Lau-  
reate in the twenty-four foot ring, and there-  
by a personal trial by combat (under the  
Marquis of Queensbury's Rules), by collar-  
and-elbow, or the Græco-Roman method,  
or otherwise, to determine whether Mr.  
Tennyson can be knocked out in four  
rounds, more or less, as may be arranged  
(under the Marquis of Queensbury Rules).  
A new light has certainly dawned upon  
dramatic criticism—and we commend it  
heartily to all good realists and other pro-  
moters of the muscular in histrionics.

## Inez Pereire.

The face that adorns the first page of THE  
MIRROR this week is Miss Inez Pereire. She  
is a member of the Rooms for Rent company,  
now playing in New England. Miss Pereire  
made her professional debut in light opera,  
playing Isabel, in *The Pirates of Penzance*,  
under the management of D'Oyly Carte, at  
the South Broad Street Theatre, Philadelphia,  
during the run of the piece. The press praised  
her efforts, and she became a favorite with the  
patrons of the house. Her first appearance in  
New York was at the Bijou Opera House, in  
*The Spectre Knight*. During a summer season  
at Uhrig's Cave, St. Louis, she made a great  
success as Donna Lucretia, in *The Doctor of  
Alessandra*. In the Fall of '81 she was with  
Stanley's Evangeline company, playing Eulalie,  
in that piece, and various other parts.

Having a talent and a penchant for soubrette  
parts, Miss Pereire decided to abandon light  
opera for the dramatic stage, and for three  
months of last Winter and Spring she was lead-  
ing soubrette at one of the minor theatres of  
Chicago. She became a favorite there. Miss  
Pereire is prominent among the photographic  
celebrities, and her face is familiar in the lead-  
ing studios of the country, where she is recog-  
nized as a fine subject for artistic work.

## Personal.



BARNES.—Elliott Barnes is a happy dramat-  
ist. His last play, *The Girl That I Love*, has  
scored an instantaneous success. The *Farm-  
er's Daughter*, played by two companies, is  
making money in different sections of the  
country. One *Woman's Life* is contesting the  
profits of the other pieces hotly. We print his  
picture above.

BILL.—Harry W. Bill, editor of the *Selma*  
(Ala.) *Times*, is spending a few days in town.

REYNOLDS.—Victoria Reynolds fell and  
sprained her ankle a few days ago. She is  
now convalescent.

LEE.—Harry Lee made \$352 yesterday by  
a turn in pork. He is doing a little specula-  
tion at that market.

CAREY.—Edna Carey, with *Collier's Lights*  
of London, has made a very favorable impres-  
sion wherever she has appeared.

FROHMAN.—Charles Frohman starts for an  
extensive trip in the South and West in the in-  
terests of the M. S. T. companies.

JEROME.—Illness has obliged Fred Jerome  
to relinquish his position with *The World* com-  
pany under Brooks and Dickson's manage-  
ment.

PARADISE.—Raymond has made a decided  
hit in his new piece, *In Paradise*, and will play  
it the remainder of the season, shelving *Sellers*  
and *Fresh* for the present.

PEYER.—David Peyer has just been granted  
an absolute divorce by Judge Donohue of the  
Supreme Court of this city from his wife, pro-  
fessionally known as Rose Wilson.

LEVY.—The ubiquitous Joseph was here last  
week getting the paper laid out for Barrett's  
engagement at the Brooklyn Park, which be-  
gins Monday. He is quiet, but he bustles.

EDWARDS.—Harry Edwards is the recog-  
nized American entomological authority. He  
edits an entomologist's journal, and is the  
author of several important works on the sub-  
ject. He does not drink bug-juice.

CLAXTON.—Kate Claxton makes a long jump  
between this and next week. She leaves St.  
Louis Saturday night by special train for Phi-  
ladelphia, opening there at the Academy on  
Monday.

BROWN.—Colonel T. Allston Brown is  
pouring into the ears of provincial reporters a

lot of reminiscences. He says he has a pile of  
manuscript that no publisher will tackle—the  
job would be so tremendous!

SMART.—Harry Smart, of Spies and Smart,  
assures THE MIRROR that he has not consented  
to barring the door of their dramatic agency  
against Harry Courtaine. The statement ap-  
pears to have resulted from a slight misunder-  
standing in the matter between the partners.

FIKE.—During the recent performance of  
*The Professor* at Montgomery, Ala., a drop  
caught fire. Ben Graham and Charles  
McGeachy rushed forward and distinguished  
themselves by extinguishing the flames.

ORPHANS.—Manager Stetson has gathered  
together a great cast to play the Orphans during  
the Christmas holidays at the Fifth Avenue. It  
includes Miss Claxton, Mrs. Wilkins, Henrietta  
Vaders, Kate Meek, Charles Stevenson and  
Edward Arnett.

DAVENPORT.—Fanny Davenport will return  
to this country from England in June next, her  
intention being to make an American tour  
next season. Miss Davenport writes that she  
may play in Germany shortly. A flattering  
offer has been received by her to act in Berlin  
and provincial cities in Prussia.

SUCCESSFUL.—Brooks and Dickson have been  
singularly successful this season. All their  
companies are doing well. The profits of  
Romany Rye and Wyndham's tour alone are  
likely to amount to a good-sized fortune. They  
are equally lucky in law-suits. They have won  
one since our last issue; but whether they are  
going to get their judgment or not is another  
matter that we feel dubious about risking an  
opinion on.

SNAPS.—There are fewer snaps than usual  
organized to swoop down on the rural districts  
next Thursday. The reason for this is that the  
hall managers in adjacent towns made their  
Thanksgiving dates with reliable combinations  
last Summer on the Square. Ye fakir is down  
in the mouth in consequence. He looks on  
that day of festivity, with Christmas and Wash-  
ington's Birthday, as the three occasions out of  
all the season when he has a right to act. He  
willingly lies idle the remainder of the year; but  
when the American citizen celebrates he thinks  
the bumpkin is his lawful prey.

## Mr. Paxton's Dinner.

George Strathmore Paxton was a member of  
George Knight's company last season. He is  
highly connected in England and numbers some  
of the best people "at home" among his friends  
and acquaintances. He will take out the play  
of *Peril* in January; but whether his high-born  
relations will benefit him then or not remains  
to be seen.

On Sunday night Mr. Paxton gave a dinner  
to his foreign friends at Browne's. The dinner  
proper was in George's best style, and the  
circumstances attending it most successful.  
Songs were sung—"God Save the Queen"  
among others of course—and recitations given  
by Fred Vokes, A. Wilkinson (he can recite  
quite as well as he can act), Mr. Roche, Yorke  
Stephens and others. The night was passed  
most agreeably, and the guests really dispersed  
at exactly midnight, so that Monday should not  
be broken.

The names of those present make a long  
list, therefore, to be brief, we will merely note  
the more prominent and convivial diners. They  
were Lord Mandeville, Alfred Cellier, Yorke  
Stephens, Edward Temple, E. T. Webber, A.  
Wilkinson, Mr. Roche, Mr. Cadwallader (who  
happily did not recite) Richard Mansfield,  
J. Hamilton, Lilford Arthur, Morton Selben,  
Frank Cooper, Charles Clayett, Henry Harold  
and the Hon. Fred Vokes.

## Preparations for Iolanthe.

Gilbert and Sullivan's new opera, *Iolanthe*,  
which is to be produced at the Standard on  
Saturday evening, will have the advantage of  
a fine *ensemble*. The opera is in two acts. In  
the first act the stage will be set to represent an  
Arcadian forest, with a large bridge at the back  
over which the characters enter. *Iolanthe* will  
rise from the centre of a lake of real water,  
for which an immense tank, holding fifteen  
inches of water and weighing six tons, has  
been constructed. Colonel Morse promises  
that this scene will be far ahead of any yet  
presented on the Standard stage. The trees  
will not be constructed of muslin and paint;  
but the genuine article is to be used, the tim-  
ber being obtained from Woodson, Long Island.  
Act Two will represent a view of the Houses  
of Parliament and Westminster, with the  
Thames embankment, from sketches made by  
a London artist. The costumes will be very  
handsome. Those worn by the peers are a  
perfect reproduction down to the most minute  
details. The different orders worn by the real  
lords will be duplicated, and even the handker-  
chiefs will bear the proper coronet. These  
costumes were made in London by the royal  
costumer. The fairy dresses are also beauti-  
ful. The one mortal belonging to the feminine  
gender in the play—Phyllis, the shepherdess—  
will be robed like a figure on a Dresden vase.

The opera contains a greater variety of  
music than previous works of these authors.  
The finale of the first act is said to belong to  
the style of grand opera. The choruses are  
melodious and the opera contains more con-  
certed music than any of its predecessors. The  
entrance of the male chorus, headed by the  
Grenadier Guard, in Act Two, and the song of  
the sentry in the same act, are the most strik-  
ing numbers in *Iolanthe*.



## The Usher.



In Ushering  
Mend him who can! (The ladies call him, sweet,  
—LOVE'S LABOR'S LOST.

On Sunday night the new club to which I have frequently alluded, was organized and christened at a pleasant bohemian snuggery up-town. The organizers represent all classes of professional men: actors, musicians, doctors of medicine and of law, journalists and artists, besides several outsiders, such as merchants and men-about-town. It is intended that the personnel of the club shall comprise an equal distribution of these agreeable elements and thus avoid the crystallization which usually kills social bodies when they are overstocked with men of any one particular pursuit. In that respect homogeneity is not altogether desirable in a club's roster. The meeting Sunday was most enthusiastic. Good-fellowship prevailed and the members, many of whom were previously unacquainted, took kindly to one another. Histrions and sawbones, singers and scribblers, dabsters and lawyers mingled in social intercourse. The promoters of the affair were radiant. When the officers had been elected and a committee appointed to secure proper premises for a convenient and comfortable club-house, the gathering dispersed thoroughly satisfied with the developments that the night had brought forth. The first regular dinner will be given the coming Sunday evening, when the members will be able to entertain their friends. A pleasant time is anticipated. I will give you an account of it next week.

By the way, I had forgotten to mention the club's name—it is The Stuyvesant. This is a good old Knickerbocker title, and about as Early-American as could be obtained without resorting to the lingo of our almost extinct Aborigine population. Stuyvesant was selected not because it indicated a deficiency of members like the one-legged Peter of that name, nor because the old Governor stumped down to the Battery when a British warship approached New Amsterdam, and single-handed leveled a gun at the invader (although the American dramatists who belong to the body might deem this a strong reason for the choice); but because it has a peculiarly native significance and helps to perpetuate a grand old figure in the history of New York. Before Stuyvesant was chosen the ingenuity of those present was taxed in proposing names. One gentleman suggested "The Rookery." It was voted down as indicating flimsiness and being an infringement on Duff's rights. Twenty equally brilliant propositions were disposed of before the right one was made. Among the pro's who were admitted to membership are Harry Edwards, John Howson, Osmond Tearle, Digby Bell, D. H. Chase, Fred Marsden, W. H. Gillette, Louis Harrison, A. C. Gunter and Edward Aronson. Dr. Robertson is among the physicians and John H. Bird among the lawyers. Blakeley Hall of the Sun, Oscar Weil of the Critic and Fred Lyster are some of the newspaper fraternity enrolled.

This week Edwin Booth's tour of Great Britain ends at Manchester. He has had crowded houses in all the places on his route; but he has made no money. This seems strange; but it is literally true. His salary list was large, his personal expenses ditto, and his losses at the Adelphi in London required a big sum to recoup. Now that he has toured England, Ireland and Scotland he reiterates that he will never play in either of those countries again. His ambition is satisfied. December he will pass in Rome and the remainder of the Winter in an Italian resort. We may look for his return to New York in May next. A wedding will then occur in his family, after which he will go to his new residence at Newport for the Summer. By the bye, Mr. Booth's future son-in-law, Downing Vaux, will shortly leave this city for Europe to join the tragedian's little party for the Winter.

"Old Timer" writes me from Charleston: "MIRROR's new dress is beautiful, excepting the Provincial type, which is too small to be enjoyable." My dear sir, I'm much obliged for your compliment, but surprised at your complaint. The nonpareil in which our out-of-town letters are set has a trifle larger and a much plainer face than the type used in every department of the New York Herald. When it was selected nobody in THE MIRROR office

knew that your eyesight was failing. Consult an optician at once or send me your real name and address, and on its receipt I'll express you a pair of spectacles, if you'll faithfully promise to wear them only when reading our Provincial pages.

George Goodale, of the Detroit Free Press, wants to know why I am fighting the manager of Minnie Palmer. This is astounding obtuseness in a bright man like Goodale. I am not aware that I have ever "fought" the person in question. When there was occasion to criticize his miserable foolery I did so. That is all. I cannot prevent him from telling the credulous gentlemen of the press in distant country places that he pays me one thousand dollars a year to abuse him and his star, any more than I can instill into their sawdust intellects the asses they make of themselves in throwing open their columns to the drivell he spends most of his valuable time—he might occupy more profitably in studying a Brown's English Grammar—evolving to advertise his star's hosiery and other garments in their columns. My objection to the manager of Minnie Palmer is the same objection that I should have to allowing a chattering idiot to sit on my front door-stoop every day. That would be an intolerable nuisance I should imagine. I maintain with the majority of people who have spoken with me on the subject, that such persons as the manager of Minnie Palmer, with such methods as he employs in conducting his business, are a nuisance and a degradation to the profession in the eyes of the public. Therefore, whenever they require a policeman to order the objectionable parties off their premises, I feel it a pleasant duty to serve in that capacity and administer a few sound kicks (when gentle hints do not avail) in their behalf. I think that succinctly explains the situation to the good-natured but far from discerning Goodale.

The most amazing example of impertinence recently brought to my attention is furnished by D. C. Rhodes, lessee of the Opera House at Cheyenne, Wyoming Territory. One day last week he sent THE MIRROR a dispatch containing this valuable intelligence: "Frank Mayo repeated his Salt Lake experience tonight. Every seat sold. Universal satisfaction." There appears to be nothing remarkable about that telegram; it looks like many that appear over managers' signatures in these columns. But as I wrote just above, the dispatch was impertinent because D. C. Rhodes sent it "collect." Evidently he meant to take advantage of my correspondents' telegraphic system and probably is now expecting to see it printed with an appropriate caption among the news messages that appear elsewhere. D. C. Rhodes, I am pleased to say, is the only manager who has tried to work that little racket. His failure and the publicity given it, I fondly trust, will disabuse him of the idea that the "satisfaction" at Cheyenne extends to New York, and therefore cannot be strictly described as "universal." If there be any other mean man like D. C. Rhodes in the country (and I doubt it), who meditates any similar telegraphic favors, the promise that he will be subjected to the same treatment that D. C. Rhodes receives here may perhaps deter him from trying the rash endeavor.

## Defective Stock Subscriptions.

The New York Concert Company, now erecting the building on the corner of Broadway and Thirty-ninth street, known as the Casino, have lately commenced actions against a number of the subscribers to its stock—among others against Thomas H. French, of the firm of Samuel French & Sons, who was sued in the Marine Court to recover a subscription of \$250.

The company was incorporated under the act of 1875, known as "the Business Corporation Act," which provides that "no subscription shall be received unless at the time of making it the persons subscribing shall pay ten per cent. of the par value of the stock subscribed for in cash."

The complaint in the action against Mr. French did not allege the prerequisite payment of ten per cent. at the time of the subscription, and his counsel, ex-Judge Dittenhoefer, therefore interposed a demurrer, on the ground that the complaint failed to set forth a cause of action, claiming that the provision of the statute prohibiting the receipt of any subscription, unless at the time of making it the ten per cent. cash payment was made, was clear and explicit, and one which the directors of the company had no power to evade; and that Mr. French's subscription having been made without such payment, and therefore in contravention of the clear restraint of the statute, he acquired no right to the stock; neither could the company enforce the payment of the amount of his subscription; and that it followed, therefore, that the complaint was defective in not alleging the ten per cent. cash payment.

Shortly after the demurrer had been served, the attorney for the company, evidently recognizing the force of the point, requested permission to discontinue the action, which was conceded to by Mr. French's counsel, upon the condition that the company stipulated not to commence a new action, and released Mr. French from his subscription, which stipulation was signed, and an order entered in compliance therewith by David Leventritt, attorney for the New York Concert Company, and ex-Judge Dittenhoefer, attorney for Mr. French.

## What Haverly is Going to Do.

Mr. J. H. Haverly was personally supervising the admixture of some B. and S. late Tuesday evening, in the liquid laboratory attached to the Fifth Avenue Hotel, when a representative of this paper greeted him.

"I never drink except at this hour, and then my night-cap is very moderate. I find that liquor, if used except as a tonic before retiring, does not agree with me."

"You are beginning to extend your Enterprises again," said the reporter. "The leasing of the two theatres in Salt Lake has occasioned a good deal of talk."

"Yes," said the manager, "I intend to increase my business considerably."

"Do you mean to add still more theatres to your list?"

"I do. Before eighteen months have passed I shall have fifty theatres under my management in different parts of the country—especially in the West."

"New theatres or old?"

"Wherever it is possible I shall rent theatres already built. There are plenty to be had."

"And when you can't get old theatres—"

"I shall erect new ones. That is to say, there are capitalists ready to write cheques for the purpose on the condition that I will take the buildings off their hands with ten-year leases. That is a sufficient security against any possible loss."

"What do you propose to do with such a quantity of places of amusement?"

"Run them all as combination theatres, establishing a circuit over which companies can play a season if they want to. They will embrace a wide territory."

"Will you run these theatres as a circuit only, or do you mean that attractions may play in one or all of them if they choose?"

"That is answered in a very few words. I never was, am not, and never will be a theatrical monopolist. If a manager wishes to play with me in Chicago and somebody else in Brooklyn or New York I do not interpose objections. What is it to me if in one city that manager prefers my house, and in another place has a similar preference for a theatre running in opposition to mine? Why, nothing at all. He has the right to place his party wherever he will, and where in his opinion it will be most advantageous. I shall not exercise my powers to the detriment of anybody. To good combinations my date-book will always be open."

"Your faith in the Napoleonic style of management seems as unbounded as ever, Mr. Haverly."

"It is gradually superseding the old-fashioned method. Liberality and elbow-room are certainly a desirable exchange for the picayune wisdom and pennywise shrewdness of the old contracted system. It fits up the manager, the actor and the dramatist. By-the-way, I am pleased to note the marked elevation of everything and everybody pertaining to the stage. The broad-gauge theatrical plan, I believe, has much to do with this. At no time has the profession been a more useful, respected and influential factor than it is to-day."

"Do you think, then, that the magnitude of managerial operations will go on increasing hereafter?"

"Decidedly. Ten years hence the men—I will not mention names, as it's against my rule—who now figure as great operators, will be looked upon as mere pigmies. The young generation is going to put such people as J. H. Haverly completely in the shade. At the beginning of another decade it will not be considered remarkable for a successful manager to manipulate thirty or forty theatres and combinations."

"What are to be the requisites for such a successful manager?"

"Three things: First, application; second, love for the business, and third, a knowledge of it. With these qualifications to back him up, any man with a small capital and good credit can make a fortune in the show business. But he must possess them in a superlative degree. In my own case I find the three requisites essential. My time is passed in my office. Although I'm invited out a great deal, I refuse all invitations; for every entertainment consumes valuable time and diverts the mind from its proper business channel. After my labors are finished I enjoy one or two hours of relaxation here at my hotel in the evening, get a sound night's sleep, and am ready for another day's tug bright and early next morning."

"We have heard nothing of late about the Haverly Amusement Company. Is it to be abandoned?"

"I have refused to speak of the affairs of that company for publication, because my principles are antagonistic to printing denials to misstatements. You have never seen J. H. Haverly's name signed to a letter to the press, and I don't think you ever will."

"The incorporation of the company just previous to your arrival created much talk and some unfavorable comment."

"Yes, I am aware of that fact."

"People said the Haverly Amusement Company was formed to limit your personal obligations and to give you a chance to straighten your finances, which, it was generally reported, were in a precarious state."

"I know that is what some people said."

"Have you any objection, at this late date, when your motives will not be misconstrued and your rule against making public denials can't not apply, to speaking through THE MIRROR

of a matter that certainly interests everybody connected with theatricals?"

"No, I have not. You may make the facts known for the first time. When I was in England I conceived the idea of establishing a novel style of entertainment in New York, and as the scheme was one of enormous magnitude, I thought best to get a charter and organize a company for the purpose, knowing there were many American capitalists awaiting an opportunity to invest large sums in my undertakings. The corporation, therefore, was formed and \$40,000 paid in for stock. Much more was subscribed for."

"What was the idea in view?"

"We intended buying the Madison Square Garden. On the site, a magnificent building was to have been erected. In this, during the Winter, a grand circus was to be located, giving performances afternoon and evening. The best European equestrians and athletes were to be engaged and an altogether interesting show to be given. In the Summer this circus would be sent on the road and the building converted into a musical garden, with a fine orchestra, a restaurant and other features, such as are peculiar to the great Summer Garden in Berlin. Negotiations began with Mr. Vanderbilt, owner of the Madison Square property, and his terms were of an entirely satisfactory nature."

"You speak as if the scheme had been abandoned?"

"I will tell you about that in a moment. While things were progressing thus smoothly, Mrs. Haverly—whose advice is sound and often a safe guide in the matter of amusement enterprises—strongly counselled the abandonment of the affair. Her reason was that I would, to a certain extent, be subject to the dictation of others; that stockholders and directors might seriously handicap me. Her advice struck me as being good, and I acted upon it immediately. I called in and bought up the stock, paying back the \$40,000 received so far for it and a few days ago applied to the authorities at Albany for the winding up of the Haverly Amusement Company. That is the whole history of it."

"Did the corporation have any control over your theatres and combinations?"

"None whatever. It was wholly independent of them."

"With the dissolution of the company, was the plan for turning the Garden into a circus given up also?"

"For the present. But I have strong faith in the kind of exhibition proposed, and when I have time shall take steps toward establishing it in this city permanently."

"And now, Mr. Haverly, won't you please let THE MIRROR relieve an anxious profession and public of all doubts concerning your financial condition?"

"My money matters are all right. Since August 7 my enterprises have cleared large profits steadily. If things keep on as they've begun, this will be the best season I've had from a business point of view. My mining ventures, too, are panning out splendidly. One of those properties alone cleared \$34,000 last month."

"There is an impression abroad that you have become heavily involved through your mines." The manager smiled blandly before he spoke.

"I have not," said he emphatically. "The reason why I've given the mining business so much attention, is that I wanted to provide a handsome fortune for my wife and family in case of my death. You see that would be entirely independent of amusements, which are not big assets after a man's estate is settled up, since their success and continuance are dependent upon his personal energy and manipulation. In the mines I put up enormous sums of my own money—I made no call upon the public to come and buy stock to help me along. The consequence was I had to invest heavily and wait some time for a yield. But the return is coming now, and I am expecting a rich harvest for my work before I get through. The mines monopolized my attention for a good while, during which I, of course, had to lessen my work in theatrical quarters. But now I've got all my time for the latter, and I assure you I'm making good use of it."

Colonel Haverly has entirely recovered his natural good health, and his frame now looks as wiry and energetic as ever. His schemes are large, but he never talks without having reliable notes to talk from. His plans, which are here made public for the first time, will be watched with great interest by every one who has a knowledge of this speculator's nerve, perseverance and phenomenal achievements in the past.

## Work at the Casino.

"Work is going on steadily at the Casino," said Edward Aronson to a MIRROR man yesterday morning, "and we will be ready to reopen by the time Colonel McCaull's company has ended the Philadelphia run of The Queen's Lace Handkerchief a few weeks hence."

"Have you both a day and night force at work now on the structure?" inquired the reporter.

"No. The two gangs of men have been combined and work in the daytime at present. There are one hundred artisans employed. Everything will be completed, when the house is again open to the public, except the restaurant. We shall take our time in finishing up that. Meantime a commodious cafe is being fitted up as a temporary convenience to our

patrons. The reception already anticipated by the public will be a happy one. As the progress we shall illustrate the advantages of theatre-poseuses to prevent or quench a fire."

"In what manner?"

"On the stage a reproduction of the auditorium in miniature will be built. The palace fire apparatus and the automatic apparatus will be also represented in miniature. The miniature auditorium will be set on fire and the operating apparatus allowed to do its own work, showing the action of our system in case of conflagration. Situated in many parts of the ceiling are flood pipes, capped with soft lead. The latter melts at a temperature of 70° and the pent-up water plays down upon every inch of the stage and front of the house."

"Have you taken other novel precautions against danger?"

"Oh, yes! The Casino stairways are built of marble and iron. They could not burn down, so the audience could rely on getting out of the house. Besides the water-butts and showers, we have many portable extinguishers scattered around and a regular fire-engine always in readiness for work behind the scenes. It is on wheels and can be moved to any part of the house. Kimball and Weisdell, our architects, built the Madison Square and the Casino. They have introduced in addition to the safety features of these houses many inventions and appliances since come to light."

"The Casino has cost much more than was first estimated?"

"I should say it had; \$125,000 was the figure we believed would cover everything. To carry out our idea \$75,000 beyond the original sum was found necessary. We are confident that as soon as the place is again opened it will be a success from the very start."

## Looking at a Photograph.

Among the people who are not willing to admit that Mrs. Langtry is really beautiful are many ladies. In fact the majority vigorously contesting the foreigner's claim belong to the fair sex. A day or two ago a MIRROR representative was inspecting some photographs of her in Sarony's show-window when a tall, dignified looking woman stopped with a short lady companion and passed comments on the portraits. The newspaper man recognised in the tall person the mother of one of our most beautiful and popular light opera prima donnas.

"I don't think she's as handsome as Lillian, do you?" began the short woman.

"She's undoubtedly fine looking," said the tall woman; "but not from the American point of view. We admire a very different style."

"That is so," coincided the other one; "but I cannot explain just in what respect Mrs. Langtry falls short of our standard of comeliness."

"I can," exclaimed the prima donna's mamma decidedly, at the same time pursing her lips determinedly. "Just you look at that photograph of her taken in a low-necked, sleeveless dress." After a moment's survey the short woman's eye lighted upon the picture in question and the reporter began looking at it too.

"Now follow me," continued the tall lady. "Observe first the great circumference of the straight neck. Then measure with your eye the long distance from the tip of one shoulder to the other; notice also their squareness. Now examine the muscular appearance of the rather small arm. You see also that the prominence of the bust is in strong contrast to the smallness of the hips. The profile of the face, please note, is sharply defined and regular. From the crown of the head to the chin is far less a dimension than from the top of the forehead to the back of the neck. Shall I illustrate my point further?"

"No," responded the short woman; evidently mystified by this categorical description of Mrs. Langtry's anatomy as demonstrated by the Sarony photograph. "But what am I to gather from all you've said?"

"I will explain. Mrs. Langtry is beautiful as the Venus de Milo—a figure she greatly resembles—is beautiful. Her beauty is of that type which charms the artist and sets the modern aesthete into a delirium of ecstasy. It is classical, and therefore not capable of becoming fashionable. On the other hand, we incline to a different kind of good looks, in almost every particular differing from Mrs. Langtry's. American men rave over slender, feminine necks, sloping shoulders, set not too far apart, medium bust and full hips. The women who answer that description have an honest right to be accounted beautiful nowadays."

As the ladies strolled away up Broadway, covertly resolving the constructive points of a handsome dress worn by another promenader just passing, the reporter remembered that the tall lady's vocal daughter in every detail filled the bill of particulars thus confidently filed by her mamma.

—Pastor Miln has been behaving queerly toward his audiences in the West. At two or three stands he has been advertised but has not appeared; and he has been guilty of the attempt to palm off a very poor lingo in his place, no announcement being made of his absence from the cast. Lacombe, who, having boiled over with indignation at the manner practised by the ex-dominie, and the made, sheathed in irony, to prevent obtaining money under false pretences, ex-reverend certainly owes the explanation.







## London News and Gossip.

LONDON, Nov. 4.

The dramatic season, which may now be considered to be fairly entered upon, opened with considerable vigor, but without much promise of novelty. Rumor had whispered abroad the names of but two or three new works as likely to see the light before Christmas, and among them nothing to which more interest of a friendly nature attached than the production of a new comedy from the pen of A. W. Pinero, understood to have been written especially for the genial comedian and for the theatre associated with his name and known as Toole's. Mr. Pinero is a young writer, but one with whom well-wishers of the stage have hitherto certainly had no occasion to find fault, because his work has been creditable for its neat workmanship, its strong delineation of character, its nervous writing, and general dramatic quality. As the young writer progresses he either loses these traits of style or they become recognized as qualities innate, ingrained in the man. Mr. Pinero is rapidly nearing the point at which judgment in this respect will have to be pronounced. His previous works have borne him well, and it is too soon to say that his latest effort, called *Girls and Boys*, which was produced on Monday night for the first time, shows an appreciable falling off. All the same, a certain feeling of dissatisfaction pervaded the house at the manner in which Mr. Pinero has worked out his latest story.

Mr. Toole is the central figure of the comedy; but, through no fault of the actor, the interest that should gather around the sayings and doings of Solomon Protheroe is occasionally fleeting. No other character, however, secures permanent attention, albeit the action is restless and sometimes farcically eventful. Doubtless Mr. Pinero, at starting, had a definite idea of what he intended his plot to be, and had sketched in his own mind the attributes of the leading personages of his *dramatis personae*; but neither the story nor the motives of the characters are altogether clear. Now the lady who is presumably the heroine of the piece is engaging and sympathetic, and she is harsh and repellent, the tendency toward either of these opposite poles being as a rule decided by worldly motives. Her lover, too, a self-reliant, independent young man, is a singularly ungrateful specimen of humanity. As a link between the two comes the character played by Mr. Toole, which requires all the comedian's tact, experience and enforced humor to make effective. Notwithstanding these drawbacks the piece is to a certain extent amusing; indeed its improbabilities—I had almost written impossibilities—often provoked a smile even after the audience had ceased to feel curiosity as to the course the plot would take. The habitual play-goer was able to guess the finish of the comedy long ere the first act had concluded; but the most cunning in such matters would hardly be rash enough to pronounce an opinion as to the means by which the end is reached. Solomon Protheroe is a cobbler-schoolmaster living with his sister in an out-of-the-way village, in which respect for the Squire and the rector has not yet been shaken by the professional agitator. Brother and sister have mutually agreed never to marry; but if time or events should change their determination they will wed on the same day. It is evident from the outset that the latter resolve stands better chance of being kept than the former, inasmuch as Honor Protheroe has a sweetheart in Joe Barfield, a carpenter, who is always coming to the cottage to attend to imaginary repairs, whilst the schoolmaster himself is secretly loved by a village girl who acts as his pupil teacher. Very friendly with the Protheroes is Mark Avory, the adopted son of Josiah Papworth, a gouty old fellow of irascible disposition who lives at the Hall. Mark is about to make the grand tour at the desire of his guardian, and is on the point of setting out when he meets with Gillian West, a mysterious lady who comes as a lodger to the Protheroes on the recommendation of the rector. Miss West has been a circus rider; but wants to seek another mode of existence. She is inclined to be misanthropical, and is very poor. Mark becomes attached to her and postpones his journey, whereupon Solomon thinks it his duty to acquaint Papworth with the state of affairs. Papworth, after thinking of various schemes for interrupting the "course of true love," suggests that Solomon should marry the lady himself. A combination of misunderstandings common to stage life leads to Solomon's proposal to Miss West being accepted by her in pique, and the departure of Mark to seek his fortune unaided in foreign lands. How on the morning of the strangely-planned wedding Mark returns; how old Papworth becomes tractable and consents to the union of his adopted son and Miss West, and how Solomon at length has an inkling of the love felt for him by the pupil teacher, whilst Honor accepts the carpenter, need not be detailed. The part of Solomon Protheroe contains several of those characteristics of human nature in the exposition of which Mr. Toole excels; and it would not be practicable to bring out with greater fidelity or vividness the simplicity and geniality of the humble schoolmaster, who is never moved to anger or even tetchiness, except under the strongest provocation. Some of the dialogue of the piece is very smart and telling, and if the plot had been more interesting, it is possible *Girls and Boys* might have had a

long run. As it is, Toole's popularity will keep it in the bills for some weeks.

I believe Mr. Pinero has commissions to write new pieces for the Haymarket and St. James'. He must invent plots of greater strength and endeavor to interest his audiences in the development of his stories. If he fail in this respect, let him work on French pieces, as Albery has done of late. How wisely, for instance, Pinero would adapt *Tête de Linotte*, preserving the spirit of the original, yet writing in many bright and pretty touches of his own. Pinero must bear in mind the old couplet attributed to Garrick:

No plot? for shame! The piece deserves to rot.  
Is not dramatic fame all gained by plot?

The extravagance of action and of diction encountered in sensational melodrama has always been fair game for the burlesque writer, and many notable examples might be furnished of successful dramatic absurdities that have taken their origin from some popular piece distinguished for rapid succession of startling incident. A number of farces are extant in which a supposed nightmare, produced by indulgence in an indigestible supper, or by lending a too credulous ear to the superstitious fears of imaginative postboys, designing chambermaids and garrulous old men, has led to the unfolding of a tissue of horrors; and the instances are somewhat rare in which they altogether failed to hit the fancy of the public of their day. The late Charles Mathews included in his later repertoire the perplexed hero of a farcical drama by Planché, in which a Continental traveler, going to sleep with his mind steeped in the legendary lore of the romantic district in which he was staying, was, in a dream, transferred back to the medieval age, and found himself associating with terrible barons, intriguing retainers and queens of beauty. This romantic comicality formed the foundation of the musical piece called *Spec-tresheim*, produced at the Alhambra a few years ago. For the leading idea of what he designates "a concentrated tragedy in one act," entitled *More Than Ever*, given at the Gaiety Theatre yesterday, I imagine that Arthur Mathison was not so much indebted to a "heavy supper," or to stories of the class usually thought most fitted to astonish "the marines," as to a contemplation of the agility and fantastic acting of George Conquest as the Monkey-Man in the ghastly drama *For Ever*, now being played at the Surrey Theatre. But whatever the source of Mr. Mathison's inspiration, the result is a brief trifle that more conforms to the real meaning of burlesque than the elaborately-mounted musical pieces that have been so much in vogue during the past quarter of a century. *More Than Ever* is good, honest travesty, in which the whole of the actors appear as delightfully unconscious of the absurdities they are committing as though they were taking part in a solid sensation drama. The patrons of the theatre may, before now, have laughed longer, but they never laughed louder. When it is explained that one of the principal characters is a "man-kangaroo"—that is to say, a human being who has been brought up among kangaroos in the Australian bush until he has acquired much of their activity and peculiar mode of progression, and that he, as well as nearly all the other characters, commit the most fearful crimes—the object of the burlesque will be recognized. There are veiled allusions here and there to other pieces now being played in London; but the audience know the target at which Mr. Mathison aims without these references.

In his treatment of the plot of *More Than Ever*, Mr. Mathison appears to have taken a lesson from Mr. Ruff, the astute author, drawn in Sheridan's Critic. In the rehearsed tragedy contained in that whimsical production, the action, it will be remembered, is temporarily brought to a deadlock through a majority of the characters threatening each other with uplifted swords and daggers. It was impossible for Mr. Mathison to make *More Than Ever* extend beyond the half-hour it occupies, because in that space of time he kills the whole of his characters, the last survivor, a policeman, committing suicide by drinking a pint of poison and stabbing himself in either side. Poor Mathison has been seriously ill the past few months, and I was glad his little skit was successful, as he is a nervous, sensitive creature, and cannot endure failure, with the equanimity of more rugged natures.

Frank Lincoln, the American entertainer, has opened for the season at the Egyptian Hall. He is assisted by Minnie Bell, a recitationist of rare powers. Mr. Lincoln is an acute observer of men and manners, and in his various sketches he relies principally upon change of voice and slight movement of the hands and arms. His imitations of familiar types of character are excellent; but far better is the accuracy with which he gives certain well-known sounds, such as the uncorking of a bottle of soda-water with the escape of the effervescent element, and the pouring of liquid into a glass. He imitates, with a closeness that would deceive the ear, the tone of a muted violin, on which the air "Some Day" is played, and with corresponding skill brings before his audience, "in the mind's eye," the xylophone, the trombone and the cornet. Mr. Lincoln's observations, by the way, are terse and amusing—a comic turn to his sentences often being produced after a slight pause—a trick in which the late Artemus Ward was an expert.

I hear that Mr. Irving is having a fine mansion built in the fashionable quarter of Kensington. He is drawing fine houses at the Lyceum just now.

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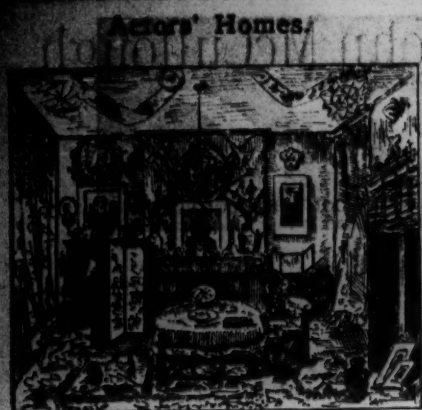
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Again and again have the homes of prominent professionals been written up for the newspapers. By this time, it is only natural to suppose, the general public is as well informed concerning them as the personal friends to whom their doors are always open. For some reason or other, the popular favorite is as much an object of interest off the stage as he is on it, and whenever a reporter, driven to his wit's end for a "story," follows him from the back door of the theatre to the front door of his private dwelling, the curiosity of the public goes along too, and manifests itself by the voracious eagerness with which every detail of the actor's deportment and domestic surroundings is pored over when reduced to print. The beautiful country-seat of Joseph Jefferson, at Hohokus; the artistic town-house of Lester Wallack, the pretty seaside cottage of Mary Anderson, the mountain villas of Fanny Davenport and Frank Mayo, the luxurious suburban residence of A. M. Palmer, and the elegant summer dwellings of Maggie Mitchell, Madame Januschek, John Gilbert and many more equally well-known theatrical people could be accurately described by nearly every attentive reader of the papers, so often have they been spoken of or eulogized in print.

Of this particular kind of notoriety all professionals should be proud. It is an infallible quietus to the chatter about actors being improvident, irresponsible, lacking in domestic habits and tastes—in short, totally unlike other folks. Those managers and players who are blessed with golden prosperity and the brains wherewith to fully enjoy and appreciate it confer a lasting benefit upon their brethren generally, especially when their bent is toward substantial and comfortable establishments, because they materially aid in destroying the last vestiges of a foolish old prejudice, entertained by a hard-headed class of the community, which classed actors with tramps and other vagabondish social exiles.

But while the ubiquitous press has explored and well-nigh exhausted the attractive domiciles of our stars and foremost theatrical people, the homes of the humbler professionals have been wholly neglected. The simplest and most likely reason for this is found in the interest and fascination clustering around the possessions of the fortunate and the great, which does not extend to the belongings of those less noted. Nevertheless there are several charming dwellings in this city, earned and owned by actors of the latter class, which in their way reflect quite as much lustre upon the profession as do the more pretentious places alluded to; indeed, taking into consideration the comparatively restricted resources of the occupants, we will not say they do not more gloriously represent professional energy, perseverance, good sense and taste.

Take for example the actor's residence from which our artist has selected a room to make the small sketch which appears at the beginning of this article. It is situated on Seventeenth street—just where does not matter—and it is sufficiently unfamiliar to the public and our histrionic readers to serve as an illustration of the type of home we wish to illustrate. The sketch represents (as minutely as can be represented within the width of a column) an apartment—study, parlor, library, reception room, or all four in one; it would be difficult to describe its uses in one word—that is filled with many things to delight the eye and awaken the artistic appreciation of the visitor. On first entering one feels at once that the owner of this place has a hobby. And so he has—it is to collect and arrange in this repository articles that beautify and give an elevated tone to the household. Some people would call it a fad, or a craze, and the occupant a crank. Perhaps he is; but before accepting that definition of himself and his inclinations we must cherish a hatred for those human qualities and those material surroundings which are yet accounted admirable by persons of intelligence and refinement.

The four walls of this apartment are covered with pictures, emblems, armor and other artistic decorations. The eye is first arrested by a painting in by an incongruous ornament—an ornate skull, mounted on a stand which is a half-circle the quotation from Dante, "All hope all ye who enter here." This motto, which legend may be a warning for bores, is of course, of course. Another motto—"Order of Grey Nuns"—hangs not far from the eye. The letters are formed of delicate, and of use, too, no doubt, and of uniform size attract the eye. A very wise and truthful motto, "All hope all ye who enter here." This motto, which legend may be a warning for bores, is of course, of course. Another motto—

each is ornamented with lilies and slender cat-o'-nine-tails. They are the work of clever Laura Don. Between them is suspended a picture by F. K. N. Rhen, the subject of which is "Morning at Cosco Bay." Any one who has visited the picturesque cliffs and rugged coast abounding along Maine's seaboard, will recognize in this painting the merit of fidelity. It was favorably mentioned during the last Boston Art Club exhibition, where it had a prominent position. C. V. Browne, the famous portrait painter of the Quaker City, is creditably represented here by a striking likeness of W. E. Sheridan as Shylock, with his facial expression and attitude at the line "Three thousand ducats—well!" A clever still-life plaque by the same artist is also noticed—some brushes, pigments, a Japanese fan, a mug and a bottle of Chartreuse on a table being naturally delineated. A landscape by Paul Weber is not the least valuable of the actor's art possessions. It is small, the dimensions 12x15 inches, and was bought last month for \$300—a bargain. Price is not always an indication of real value in paintings, as the writer often thought when Barney Williams used to show him the gorgeous pictures that hung in his house on Murray Hill, and instead of pointing out their merits took pleasure in enumerating glibly the vast sums they had cost him.

While examining the works upon the walls of the actor's home we are describing, the visitor's eyes were drawn to a plaque decorated with a Venetian street scene. The subject was treated with boldness and an eye to strong effect. The bright Italian sky, the stately houses and one or two figures in the foreground arrayed in garments of brilliant hue, made a striking picture.

"That is by Fraser," explained our host.

"The English painter?" we inquired.

"No, the American clown."

"What—Bob Fraser?"

"Bob Fraser."

This was a surprise, and the plaque underwent another critical inspection. Additional explanation from the actor revealed the fact that Humpty Dumpty employs his leisure moments in a studio up-town; that he has turned out a large number of works, some of which have been pronounced by critical heads as comparing favorably with those of distinguished professional artists, and that a painting, entered under an assumed name, had a place in the recent Academy Exhibition in this city; was highly commended by the committee and found a purchaser at a good price in one of our wealthy citizens, who placed it in his private gallery, where it now is.

The actor next directed our attention to several unfinished sketches, among which some white roses and lilies-of-the-valley and a bunch of wild roses, by Laura Don, and the figure of a Roman girl, by Reichman, were interesting. Probably the brass fireplace and the antique decoration over the mantel please the artistic eye better than any other feature of this apartment. The latter is a stand of mediæval steel arms and armor, reproduced by Gibson. A round shield is in the centre, on which in relief the story of the Crusades is graphically represented. Above the shield is a steel casque; over it are crossed two halberds, the handle of one being shivered as if in battle. A mace, two battle-axes and several daggers complete the collection of antique armature. Contrasted with it on the opposite side of the room are a pair of foils, some boxing-gloves and a couple of handsome pistols, indicating the modern implements of hostility. There are two handsome portraits of Effie Ellsler at the East end. One of these is full length and in private dress—the other is in the character of Hazel Kirke; but with the simple addition of a tear or two to the cheek it would answer admirably for an ideal *mater dolorosa*. Both are executed in crayon. A likeness of the host may also be seen in a modest place, half concealed by a huge Japanese screen. It is done in water-colors and crayon, making a singular but effective combination. Reichman is the author. Upon a Japanese cabinet filled with *bric-a-brac* stands a large oxidized silver wassail-cup, intricately graven with grotesque figures. Below the cabinet is an ebony desk where the actor writes his letters. On it are strewn a few select volumes of poetic and dramatic literature, Byron occupying a possibly too conspicuous position. A bust of Shakespeare in marble has a place of honor on a high pedestal, although he has no connection whatever with the "bustling" contents of a dozen bottles of various sizes which are ranged in an ebony cupboard near by and concealed from the vulgar view by a mirror-faced door. Grouped back of the Bard are several distinguished companions in bronze medallion form: Molière, Byron, Corneille and Beethoven. There are also, not far away, a fire-bronze plaque of Titian, of Parisian make, and two terra-cotta busts on brackets, good copies of "Joy" and "Sorrow." A pretty and artistic effect is got by sticking long peacock's feathers into straw champagne bottle shields and placing them about in odd corners. We have now about exhausted the mural decorations.

No two pieces of the furniture match; but the incongruity of the chairs, couches and other articles is charming. A lounge is carelessly covered with a Roman blanket of fine fabric and brilliant colors. In a window-seat is a quaint, angular ebony chair of the Elizabethan era. It is not so uncomfortable by half as it looks. The *portières* are of thick and rich material, the Turkish window draperies of differ-

ent patterns. Tiger, wolf and wild-cat skins almost cover the dark-toned carpet on the floor. "Snooks," the actor's frisky spaniel (a gift from Mrs. Frank Weston), had evidently mistaken the ear of the wild-cat's head for the aural appendage of a domestic Tabby, as he recently chewed it into an unrecognizable shape. A curious mat from Tokio, made of vari-colored skins, is stretched before the cannell-coal fire. Two Chinese scarfs draped to the centre of the ceiling from two corners of the room produce a pretty effect. Near a window is a Haines upright, which may or may not be exceptionally good because Christine Nilsson has played on it and sent a testimonial to the manufacturer pronouncing it the finest she ever used. The place is oddly lighted by a suspended octagonal glass lamp, illuminated by a sort of torch. In the evening it gives a soft tone to the apartment. A Limoge ware table lamp, with a beautiful hand-painted globe, is used when a brighter light for reading is required.

Having grouped about him such delightful surroundings, the owner of them may justly feel proud, especially as they represent refinement rather than money. Amid these articles of beauty he should be able to pass his leisure hours happily and his study hours with more than ordinary profit. Every professional with foresight and perseverance ought to feel it a duty to provide for himself or herself a home, no matter how humble it may be. It is true that the system of combinations enforces a life of wandering upon the actor for eight or nine months of every year; but a modest residence of some kind may be maintained during this absence at a very moderate outlay. The satisfaction derived from the investment, even though it be enjoyed but for the brief space of a vacation, will amply repay it. Especially when a professional has the attachment of a family should the securing of a permanent home be his ambition.

Harry Lee, the owner of the place described in this article, is a bright example of what an actor can do in this direction.

### The Outlook on the Slope.

A representative of THE MIRROR encountered, in the office of an uptown hotel, a gentleman who has just made the trip by easy stages from San Francisco. He is an ex-California journalist, and is at present connected with the business department of a Madison Square traveling company.

"What do you think of the outlook for the theatrical business in San Francisco?" the reporter asked.

"Very bright indeed," he replied. "The Pacific Slope, you must understand, is just recovering from the severest business depression ever known there, and a new and bright era is dawning. The silver mines of Nevada have 'petered out'—that is, they are completely exhausted. This great speculative bubble has been pricked, and that which has retarded the legitimate growth and prosperity of the State has passed away, and the people of Slope are now settling down to a solid commercial and agricultural basis. Frisco is the great political, intellectual and monetary hub around which the Slope revolves. Never in the history of California did its future look so bright. Another thing that augurs well for the prosperity of the theatrical business in San Francisco is that within a month or so all of its first-class theatres—the Baldwin, California, Bush Street, Grand Opera House and Standard—will be running with first-class attractions, for the first time in years; and, strange as it may seem, all will be managed and controlled by Eastern men. And I must say this change is for the better. So far as responsibility is concerned, the San Francisco theatres of the future will be as financially solid as any in Chicago or New York. Those managers who have in the past lived by double-dealing, fraud and trickery will find a very rocky road to ruin in Frisco in the future. The very reason, aside from the business depression, that made theatres 'flat, stale and unprofitable' in San Francisco for the past few years, was that the public had lost all confidence in the managers."

"Is it true that the Madison Square Theatre folks have leased the Baldwin?"

"Yes—that is, in a measure they have. Gustave Frohman, who is now in Europe, during his sojourn in California became so impressed with the Baldwin that he opened it for an experimental season, at popular prices, the result of which was so satisfactory that he communicated with the management of the Madison Square as to the advisability of leasing the house under their sanction. This was in July last. They were so well pleased with the immense business that Hazel Kirke did there in September that they signified their assent, providing the terms proved satisfactory. Negotiations have been pending for some time; but up to the present moment, I believe, have not been entirely consummated. Mr. Frohman, during the short time he was lessee of the Baldwin, gained an enviable name for himself with the San Francisco public. The closing arrangements will probably be completed this week. And then an Esmeralda company will be sent on. This will be followed by Young Mrs. Winthrop, The Professor and other plays. Should the success of the Madison Square attractions warrant it, a permanent stock company will be sent to the Baldwin. This is something that San Francisco will appreciate when business has sufficiently revived to warrant it."

"What is your opinion of the dramatic critics of San Francisco?"

"Well, take Barnes of the *Call*, Robertson of the *Chronicle*, Wright of the *Post*, Johnson of the *Alta* and Densmore of the *Bulletin*, and you have as intelligent and genial a set of gentlemen as will be found anywhere. They are all competent in their line. No manager or agent who has an attraction of merit need fear to meet these critics. They will not receive other than fair and impartial treatment. Please do not forget to say that San Francisco as a 'show town' is not played out."

### Ikey Solomons Comes to Grief.

The Ikey Solomons combination has joined "that innumerable throng," etc., and returned to New York. Speaking of the breaking up of the combination, H. Wayne Ellis, the author of the play, which was written for Frank Bush, said Wednesday afternoon to a reporter:

"The impression that I have received leads me to the same conclusion I came to long ago—that, like all business enterprises, a play must run its chances with the public. I thought it was best to go through the Eastern States, where our star was known; but it was in the hands of Mr. Mahn, an estimable gentleman, of sterling worth. It is evident that we started out with too limited a capital. There are instances where small capital has succeeded; but they are exceptions. I have been greatly deceived in Bush in an artistic sense. I was under the impression that with his ability as a variety performer he would turn out a fine actor. I have found he is only an imitator, or, more properly, perhaps, a mimic. Mr. Bush is one of the most wonderful imitators I ever saw; but he fails to grasp the spirit of a play. What good there was in my piece he spoiled by not being able to learn the third act. I modelled it after the character of Doctor Dulcamara, in *The Elixir of Love*, and there was a splendid chance for a display of humor; but Bush never grasped it and could not commit the text to memory, and the play had to be cut all to pieces on that account. Another drawback was the selection of the company. Two of its members were unattractive and methodical. We found ourselves at an early date under the ban of the managers on this very account, and could not get dates. Besides this, there seemed to be a pressure against the enterprise from the outside, and the company felt that there was an unseen enemy at work. Who that enemy was I can guess readily, but do not care to state. We never had a fine house during the time we were out, except at Cleveland, until the last week. We then made some alterations in the company, and business was much better. After the change was made the play was acted in a far superior manner. Why, at Fort Wayne we took in \$50 more than Joe Wheelock did last Saturday—our last appearance, and we were offered return dates. I consulted with Mr. Mahn, and we thought it best to return to New York. We will probably reorganize, and engage a strong and effective company, and work the New England States, where Bush is known. I have reconstructed the piece. When I wrote it, it was for Bush; but now it will do for any good character comedian, without any specialties. Whether we will again go out is not positively settled until I hear from Mr. Mahn."

### The World of Society.

Thurlow Weed's death on Wednesday morning cast a gloom over his large circle of friends. The event was not unexpected. Mr. Weed was eighty-six years of age. The remains will be buried in Albany.

The remains of John Howard Payne, the author of "Home Sweet Home," are to be removed from Tunis to Washington.

Patti is fond of rambling in Central Park and feeding the swans.

Mr. and Mrs. Henry T. Chapman, Jr., have returned from Irvington to Brooklyn.

Dr. J. Marion Sims and wife will winter in Europe.

Mrs. Francis R. Rives and Mrs. R. W. Rives, of 8 Washington place, have gone abroad.

J. F. Ruggles and family, 226 East Eighteenth street, have gone to Europe.

A. Travers, of the *Knickerbocker*, has gone abroad.

Colonel and Mrs. Charles E. Sprague, 316 West Twenty-eighth street, pass the winter in Florida.

Miss Eunice, daughter of Charles A. Dana, of the *Sun*, was married on Thursday week to Dr. John Brannon, of Colorado Springs.

Among the ladies who constantly attend the opera and wear fine diamonds are Mrs. John Hoey, Mrs. Dr. J. C. Ayers, Mrs. Belmont, Mrs. Cutting, etc.

W. J. Linton has sailed for England to be gone a year.

Col. Thomas W. Knox, of the Lotos Club, is just out with a new book.

A recent wedding in Brooklyn was the marriage of Miss Mary E., daughter of S. T. Townsend, Esq., 108 Pierrepont street, to W. Y. Frazer. Ceremony by Rev. Dr. Storrs.

Last Thursday at All Souls' Arthur G. Sedgwick married Miss Lucy Tuckerman.

Thursday week Mrs. John Bigelow entertained Sir Rose Price at lunch. She will remain the rest of this month in Canada.

Mrs. D. E. Cady, 171 East Seventy-first street, is home Sunday evenings.

Lizzie E. Chatterton, of this city, is engaged to W. Grot Cheever, of Boston.

William D. King has purchased a villa at Newport.

Mrs. M. T. Fortescue has gone to Florida.

Mr. and Mrs. Columbus O. Iselin have gone to Europe.

Mrs. L. A. R. Clappe is passing the winter at 22 West Forty-seventh street.

Dr. John J. Mason, of this city, will build a house in Newport to cost \$50,000.

Saturday week Peter Marie gave a dinner party to Mr. and Mrs. W. W. Story, of Rome.

Mrs. Lansing and daughter, Mrs. Meredith Read and daughters, Mr. and Mrs. E. J. Baldwin, Mr. and Mrs. Bradley Martin, Mrs. S. S. Sands and Mr. Harry Sands have arrived from Europe.

Saturday week, at St. Mark's, Gustav Kobbe married Miss Carolyn Wheeler.

The recent death of Mrs. C. Kennedy Hamilton, at New Brighton, L. I., is much lamented. Mr. Hamilton sailed for Europe on Saturday.

Hon. Samuel G. Courtney is very ill at his residence in this city.

Mr. W. L. Kane, Mrs. James R. Keene and Mr. and Mrs. Daniel Le Roy pass the winter in Newport.

Viscount Tarbot has gone to the West Indies.

Augustus Montant, of this city, is engaged to Miss Anna M. Townsend, of Oyster Bay, L. I.

Louis Thebaud has gone South for his health.

Dr. and Mrs. William A. Harnwon and the Marquis and Marchioness de Lanza are constant attendants at the opera.

Mr. and Mrs. W. B. Shattuck are in town for the winter.

Miss Crissey Althaus, sister of W. B. Althaus, of the Althaus Iron Works, is engaged to C. Howard Scrymser, and will be married on the 6th proximo, at St. Bartholomew's.

Friday week, at 254 Madison avenue, Mrs. L. M. Bates gave a charming dinner party in honor of Baron Von Wendland, of Bavaria; Mrs. Joseph Spofford and family, of New Orleans, and Miss Hattie Vincent, sister of the author of "The Land of the White Elephant."

The Misses Ella and Marie Conron pass the winter at 220 East Seventeenth street.

Last Wednesday, at Christ Church, Mr. C. M. Bracken, of West Fifty-seventh street, married Miss Talcott.

Prof. R. Ogden Doremus and family have taken President Arthur's house on Lexington avenue for the next two years.

Mrs. Paran Stevens will soon go to Nice.

Mrs. Leonard Jerome and Miss Leonie Jerome have gone to England.

Sir Charles and Lady Young have returned home.

Potter Palmer, of Chicago, has gone abroad.

Owing to the sudden death, at Glen Cove, L. I., of Mrs. Olin, the families of Mrs. S. L. M. Barlow, and Mrs. Thos. F. Meagher were thrown into mourning.

Harry Oelrichs has gone to Europe.

Dr. Moses G. Parker, of Lowell, has recently been visiting in town, the guest of Mrs. Dr. J. C. Ayer.

Miss Shea, daughter of Chief Justice Shea, will give a series of musicales this winter.

Mr. and Mrs. W. W. Story, of Rome, are stopping at the Fifth Avenue Hotel.

Mr. and Mrs. Alfred Paget, Mr. and Mrs. Wetmore and Mr. and Mrs. J. O. Dow will winter at Nice.

Mrs. Edwin A. Stevens gave a lunch at Castle Point, Hoboken, on Saturday week.

Saturday week the Lotos Club entertained at dinner Dr. Seymour Hayden, the famous English etcher, who made a pleasant speech. Among the well-known gentlemen present were Whitelaw Reid, Arthur Quartley, F. D. Millet, S. P. Avery, Elihu Vedder, Thomas Moran, Roswell Smith, publisher of the *Century*, Gen. Sir Edwin Johnson, Dr. L. A. Sayre, Count De Courcy, Thomas Moran, Dr. William A. Hammond, A. Wright Sandford, Isaac A. Seligman, William Hart, Eastman Johnson, W. S. Mavy, etc.

The Union League Club has just held its monthly Exhibition of Art.

Governor-elect Butler, of Massachusetts, was in town a few days since.

Perry Belmont has gone to Buffalo to visit Governor-elect Cleveland.

All those who met Mrs. Asa Packer, of Mauch Chunk, at Long Branch last summer, will regret to learn of her serious illness.

Monday evening last, at Pinard's, J. Kennedy Tod gave his last bachelor dinner.

Mrs. Langtry takes her usual ride in Central Park.

Geo. A. Osgood, the wealthy broker, who is just dead, married a daughter of the late Commodore Vanderbilt.

The first kettledrum of the season was given Monday by Mrs. P. A. H. Brown, 20 West Nineteenth street. It was attended by Rev. Mrs. Morgan Dix, Rev. Dr. Weston, General and Mrs. A. S. Webb, the Misses Carter, Mrs. Floyd-Jones, Mrs. John O. Jones, Misses Wilkes, J. F. Cowper, Ethel Preston, General Morrell, Mrs. Stephen P. Nash, Misses Harvey, Rev. and Mrs. J. Bloomfield Wetherill, Miss Neil, and many others.

There was a pleasant country wedding at Catskill, a few days ago, when Mr. Herman Livingston married Miss Emeline Hopkins. A large number of well-known New Yorkers attended.

Mr. Rushmore, at his country home at Mamaroneck, gave a dancing party last Tuesday.

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## Selecting Plays.

In our last number we took the liberty to make certain suggestions to managers as to the selection of plays. It seems a proper sequel to call the attention of professionals to the same subject, as it relates to themselves. This seems the more necessary, as just now the evil of play-writing has become actually alarming. Plays, so-called, from all points of the compass, fall upon the face of the theatrical world as did the verminous showers upon the land of Egypt. The Black Sea of Ink flows in a stream so heavy that it is almost impossible to pass to the other side.

A class of actors, which is daily increasing, is constantly on the lookout for pieces suited to their condition and adapted to their special purpose. There are some lessons of prudence which the profession should learn as early as possible. One experience of a bad play should teach them to look sharp for good plays, and this is to be accomplished by adopting the higher rather than the lower standard. Any actor of genius must acknowledge that no amount of talent or stage furbishing can put any great length of life into a soulless drama. We have had recently two notable examples: one in the case of the new opera which Adeline Patti, first in rank in her vocation, attempted in London; and which proved a sad failure from its absolute want of merit; the other was the case of the new play produced here in New York, by a genius of equal worth in her peculiar line. We refer to Maggie Mitchell.

In the drama, as in music, the artist or actor must not suppose that arpeggio, solfeggio—in other words, mere technique and ornamentation of voice and gesture—can furnish a substitute for vital merit. That must be supplied by the dramatist and composer, and must lie at the heart and in the very structure of the work. The bones, the nerves, the life must be there; otherwise it is merely robing, in gorgeous apparel, a manikin or skeleton.

Moliere was a wise man when he read his masterpiece to his cook. There was no sham there—no judgment by will and precedent. It was the exhibition of human nature in the master drama that went home to the soul of the unsophisticated servant. Hack judges are the last to pass knowingly and reliably upon the merits of new dramatic productions. That so many plays requiring cuts, adaptation, revision and even re-writing, for which purpose all the wits and talents of the house—from the manager to the call-boy—are brought into requisition, is sufficient evidence of the crude condition of the original producer, and that no such thing as a symmetrical or properly constructed work has been chosen. In fact, that the business of play-writers has fallen into inferior hands, is patent to every intelligent observer. One of the greatest evils, if not the greatest, is that every hawbuck and greenhorn who can handle a pen, and some that cannot even do that with any cleverness or character, is on hand to write a play. It may be a grocer's clerk, a speculative female, a hanger-on of the theatre. If a man wants a hat he seeks an experienced hatter; the same with a coat or a carriage: he consults experts and men of practical knowledge and experience in their separate spheres. Why should this mode of procedure be set aside in the choice of a playwright?

The failure of the new play by Alfred Tenyson, the Poet Laureate, on last Saturday evening, at the Globe Theatre in London, was entirely gratuitous and is in proof of the principles of selection we urge. There should have been no such failure, for there should have been no such experiment. It was well known *a priori* that Tenyson is no dramatist. The production of another play from his hand was due altogether to extrinsic considerations, trading on a name which had no proper relation to the work required to be done. Thousands and tens of thousands are sunk every season in this country by false ventures and investments which would disgrace the merest novice in dry-goods, should he make similar errors in selecting his assortment of calicos and bombazine.

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